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AMERICA'S NOTABLE GROWTH IN MUSIC

**National Association of Teachers in
Boston Convention Hears Re-
ports of Experts on Development
of Musical Life in This Country
—The Conversion of the Busi-
ness Man**

BOSTON, MASS., Jan. 2.—The thirty-second annual meeting of the Music Teachers' National Association was held at Boston University from December 27 to December 30.

Rossetter G. Cole, of Chicago, the president of the association, had charge of the various sessions. The total active membership of the organization is now about 175, of whom 100 or more attended the meeting. A volume of proceedings covering the important activities of the convention will be issued in a few weeks.

The sessions began with an address of welcome, on Tuesday afternoon, by President W. E. Huntington, of Boston University. Music should not be neglected, he said, in any scheme of higher studies along the lines of a liberal education. It should, on the other hand, be an elective study with regular work leading, with other liberalizing subjects, to the first degree in arts. An instructor in music should have a broad knowledge of his subject, on the one hand; and should know how to correlate music education with the entire round of collegiate work. President Huntington spoke at length of the unusual musical advantages of Boston.

Philip H. Goepf, of Philadelphia, read a suggestive paper on "Music Appreciation as a National Asset." He said that American interest in music is constantly growing, quoting an English critic who acknowledged that America had passed England in popular musical interest. He mentioned the example of Col. Higginson, the patron of the Boston Symphony orchestra, as a constant stimulus to the formation of orchestras in other cities. He instanced the stimulus arising from the frequent competitions for American composers. While there are frequent festivals in Germany similar to those at Worcester, Montclair, and other cities, Germany has no counterpart to our great gatherings at Ocean Grove, Willow Grove, and similar places. He spoke of the popularity and success attending the concerts given by the Philadelphia orchestra among the working classes at Kensington.

Musical Conversion of "American Man"

Particularly "the American man," who but recently abhorred music, is coming to be genuinely interested in it, and intelligently appreciative of good music. The schools have a great duty in developing musical appreciation—a duty which the public schools are fulfilling, but not the private schools. He closed by saying that it is an advantage to America that it has no distinctive folk-song, since we may take the lead in fusing those of foreign countries.

F. L. York, of Detroit, in discussing "The influence of the piano on the general development of music," spoke at length of the piano as the greatest single factor in the evolution of the modern art of music, and in the spread of musical culture. The piano, however, had a great disadvantage in that being easy to play up to a certain technical point, it did not encourage the industry required of performers on such instruments as the violin and violoncello.

On Tuesday evening a large reception to the association was held in the parlors of Boston University. At this reception, Heinrich Gebhard, the Boston pianist, played selections from Brahms, Schumann, Chopin, Fauré, Debussy and Liszt, besides adding a warmly received étude of his own. Stephen Townsend, of Boston, rendered, also, a group of songs by well known American composers, including Foote,



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MISCHA ELMAN

**The Young Russian Violinist, Who Is Now in This Country for Another Tour to
Extend from Coast to Coast. Mr. Elman Spent the Early Part of This Season
Touring Europe, Where He Repeated and Strengthened the Impression of
Previous Triumphs.**

MacDowell, Chadwick, H. W. Parker and Converse.

Prof. Spalding on Modern Harmony

On Wednesday the meeting of the College and University Section, was presided over by W. R. Spalding, of Harvard University. He discussed the question of the balance between radical and conservative tendencies in teaching modern harmony. He adopted neither extreme, but laid emphasis on the necessity of stimulating a student's imagination in his harmony study. J. P. Marshall, of Boston University, followed. He made a plea for the reduction of the existing college entrance standards in harmony, and insisted that more ear-training should be required. He felt that it would be better to be too conservative rather than too radical.

Osborne McConathy, of Chelsea, Mass., laid emphasis on the development of taste, holding that the student should be taught to "think tones" and to feel their natural melodic and harmonic relations. Music-study must be musical. The harmony-student should study and analyze the masterpieces of music, and should strive for self-expression in his technical work.

The young child should put down his first fleeting thoughts in writing, as a beginning of composition. This plan is followed in the Chelsea schools with satisfactory results.

The Function of the Concert Room

Albert A. Stanley, of the University of Michigan, delivered an exhaustive and sug-

gestive address on "The function of the concert-room." He spoke of its possibilities in affording amusement, on the one hand, and as a means of instruction, on the other. "The concert-room," he said, "is the library of music." He compared the various similar features of a library and a concert-room. The concert-room must be a stimulus along cultural lines. He made a plea for a well-appointed concert-room—not too large, built for the purpose, with a large organ and sufficient provision for large orchestras and choruses. Such a room should be supported by philanthropists, as libraries are. The musical program should be only of the best, with a wide range of interests and an educational purpose (this purpose to be in mind, but concealed carefully from view). The program for an entire season and even for a series of seasons, should be correlated. H. C. Macdougall, of Wellesley College, in discussing this paper, said the concert-room should be beautiful and comfortable, and that programs should have a half-hour intermission for the purpose of social intercourse, with adequate parlors provided. Lights should be low during the performance, except on the stage.

Pres. Lowell's Address Causes Stir

President A. L. Lowell, of Harvard University, occasioned considerable interest and some disagreement, by speaking, during his address to the association, of a "progressive degeneration of popular taste

MUSICAL MANAGERS PROJECT ALLIANCE

**Principal New York Agents Meet to
Discuss Problems Affecting Their
Business Interests and Plan
Means of Co-operating for Self-
Protection—Secrecy Guards Sig-
nificant Conference**

That the principal musical managers of New York City are at the present time favorably inclined toward a project to combine their interests for self-protection, with a possibility in the not distant future of forming an alliance similar to that existing in the theatrical world, was indicated at a significant gathering which took place on Thursday night of last week in the new apartment of Loudon Charlton, at Sixty-fourth street and Central Park West.

The meeting which was fraught with so much significance was ostensibly purely informal and of a social nature. It was agreed, however, that the conference and the subjects discussed be kept secret, as it was believed that reports of a gathering of this description would lead musical artists and the musical public generally to suspect the formation of a "trust."

As the matter stands at present, it is understood that the managers have agreed that it would be expedient not only for them, but for the public and for local managers, to establish a "gentlemen's understanding" among the leading New York impresarii. The immediate effect sought by this compact is to eliminate the practice of booking two or more rival artists in the same territory at conflicting periods.

While, on account of the secrecy maintained by those who attended the conference, it is impossible to give a complete list of Mr. Charlton's guests, it may be stated that the principal musical agencies were represented, and, unless present plans miscarry, there will be subsequent meetings at which these matters will be developed still further.

The idea of a managerial alliance has been discussed intermittently during the past decade. A little over a year ago, when concerted action in connection with State legislation intended to fix a legal rate of commission for managers was necessary, it seemed as if some step would be taken to effect such an alliance. Business antagonism existing between certain of the agencies, however, prevented even a preliminary gathering of those most interested, and while rumors of a "merger" sprang up periodically the managers were, in reality, far from an agreement. It has so happened recently that these differences have been reduced to a minimum, and, realizing the propitiousness of the situation, Mr. Charlton arranged the conference.

It is well known that certain of the managers are at present rigidly opposed to a consolidation of actual business interests. They hold that the peculiar character of the musical business would make such a merger impracticable. At the same time they are in favor of an arrangement which would systematize both the engaging and booking of artists in a manner that would do away, as far as possible, with unnecessary conflict in the tours of celebrities, and eliminate unnecessary loss of time, money and energy in useless travel occasioned by the present lack of co-operation among those in charge of the various tours. They contend, furthermore, that the practice of one agent's enticing an artist from another with whom he or she has a contract should be stopped, and that concerted action is needed to prevent "cutting rates" by those artists who, in traveling from one city to another, are booked conveniently for an intermediate engagement far below a reasonable competitive basis, thus demoralizing generally the selling of musical attractions, in that city for all time.

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Entered at the Post Office at New York, N. Y., as matter of the Second Class

THE EDITOR AGAIN HAS A "RUN IN" WITH A TENOR

How the Giant Slezak Made Out a Case in Rebuttal and Graciously Spared the Life of the Editor of "Musical America" and How Mephisto took to the Michigan Woods

SCENE.

The Editorial Rooms of MUSICAL AMERICA. At back, large room, with Assistant Editors. In front, Sanctum of the Editor-in-Chief. Telephone rings.

EDITOR: Yes! Who's this?

A VOICE: This is the Metropolitan! Herr Slezak wants to know if he can see you this afternoon.

EDITOR: Certainly!—at 3 p. m.!

A VOICE: He will be there!

EDITOR (to his assistants): Did we have anything about Slezak this week?

CHORUS OF ASSISTANTS: Haven't you read Mephisto?

EDITOR (reading Mephisto's article): What is Slezak's height and fighting weight?

CHORUS OF ASSISTANTS: He stands six feet three and scales at about 215!

EDITOR (thoughtfully): I think I'll go to lunch, eat a rare steak and have a pint of Graves to steady my nerves!

SAME SCENE—3 P. M.

OFFICE BOY: Mr. Slezak wishes to see you, sir!

EDITOR: Show him in!

(Enter Herr Slezak, a very tall, handsome man of large size with a strong, open face, a genial but serious manner. With him an elegantly dressed lady of evident refinement and personal charm.)

SLEZAK: Good day. I brought my wife. I not speak very good English.

EDITOR: Kindly be seated! Perhaps you speak German?

SLEZAK (brightening): Ach! der Herr spricht ja Deutsch! Gut!

EDITOR: I will try and speak in German, but I'll put down the conversation in English for my readers!

SLEZAK (with knitted brows): That Mr. Mephisto of yours says I have given an unfavorable opinion of the musical critics. Such a statement injures me, affects my career. Why should I? I have only had fine notices while I am in America; why should I speak ill of the press? I never speak with others. I do not go into society. I live with my wife and children. I work with my accompanist.

EDITOR: I think you have misread what Mephisto said. He did not say that you had spoken ill of the "critics," but of "the musical press." You see, there is a vast difference. The musical press are just ordinary mortals, some good, some bad, some indifferent and some rotten. But "the critics!" Ah! They live in a Walhalla of their own, though you might occasionally find one at Luchow's, on Fourteenth street, or in the rear of Browne's chop house, opposite the Metropolitan.

SLEZAK: Hein!

MADAME (sweetly): They told my husband at the Metropolitan that you would put the matter right.

SLEZAK (warmly): I have been a subscriber to the MUSICAL AMERICA for two years. When I go away, when the season is over, I have it sent to me. I know it is not be bought. If what Mephisto had written had been in some other musical paper, *dass wäre mir Wurscht!*—that would be to me a sausage! (Herr Slezak smacked his lips.)

EDITOR: Now, let us take up the article. It says you have "a noble presence!" You don't want us to apologize for that?

SLEZAK: No!

EDITOR: It says you have "a splendid voice." You don't want us to apologize for that?

SLEZAK: No!

EDITOR: It says that you are "an actor of parts and a sincere and conscientious artist." Now, you don't want us to apologize for that?

SLEZAK: Ach! Nein!

EDITOR: But it says you "spoil it with a tremolo!"

HERR SLEZAK (rising to his full height over the trembling editor): Ja! Dass ist's; dass ich tremolire!—That I have a tremolo. The other critics didn't say so. It gives a false impression! It is not just!

EDITOR: Well, we'll apologize for the tremolo.

SLEZAK (seated): And then Mephisto writes that I say "in Vienna I am a god!" That touches my honor! That makes me

ever strike you that a paper—even a poor, little musical paper—can go on for years publishing clever appreciative notices, pictures, about an artist, and there will be nothing said. But let a line appear which is not kindly, perhaps unjust, and there's the devil to pay!

MADAME: My husband came not to complain, only to ask you to put him right before your readers.

SLEZAK (rising and putting out his hand): That is so! Tell your readers that I do not resent criticism and that all I ask you to do is to present me to them as a man, as an artist, as one who is proud of his success, but has worked hard for it; as one who is a serious student and who



Leo Slezak, the Giant Metropolitan Opera House Tenor, and His Family, as They Appear in Their Home in Bohemia

out a conceited, arrogant man, and (rising over the still trembling editor) I tell you I am not!

EDITOR (appealing to Madame): I—

MADAME (sweetly): Indeed, my husband is not a bit conceited! (Smiling.) He is not like most tenors!

SLEZAK: I have been twelve years in the Theater and I know how to carry myself. Don't think I am here to complain of criticism. Let the critics write that I don't sing well, that I am ugly, that I have a pimple on my nose! I don't care. That is their right; but they must not say things which misrepresent me!

EDITOR (recovering courage): A hit! a palpable hit! You are right, it would have been more proper to have said that you are a god in Vienna and that the Viennese adore you. (Nervously, looking at Madame.) Of course, I mean the male Viennese! But, my dear Herr Slezak, did it

loves, wife and child and greatly respects the press, which has ever treated him kindly and appreciatively! Adieu, Herr Freund!

MADAME (graciously extending her hand): Adieu, Herr Freund!

(They go out. The door to the inner room is cautiously opened, and the Assistant Editors peer anxiously into the room.)

FIRST ASSISTANT: Is he gone?

EDITOR (faintly): Yes! But where is Mephisto?

FIRST ASSISTANT: When he heard Slezak was coming he drew two weeks' salary and left.

EDITOR: Where has he gone?

FIRST ASSISTANT: To the woods of Michigan!

EDITOR: What for?

FIRST ASSISTANT: To shoot ducks!

TABLEAU.

HUMPERDINCK SAILS

Will Attend First Production of "Königskinder" in Berlin

Engelbert Humperdinck, the German composer who was in New York to witness the first production of his opera, "Königskinder," sailed for home January 3 aboard the North German Lloyd liner *George Washington*. Before sailing he expressed himself as much pleased with the production which the Metropolitan company gave the opera and with the success which greeted the work.

"The American production was superb," said Mr. Humperdinck, "and I do not think it could have been outdone anywhere."

Mr. Humperdinck cabled to Director Hulsén of the Royal Opera at Berlin, asking that the first performance at Königskinder at Berlin, which was scheduled for January 13, be postponed so that the composer may reach Berlin in time to be present at the premiere.

A ballet from the Imperial Opera at St. Petersburg is to appear at La Scala, Milan, this Winter.

MR. RICORDI SHOWS BOSTONIANS "HOW"

A Mysterious and Strenuous Rehearsal of "The Girl of the Golden West"

BOSTON, Jan. 1, 1911.—Both the New Year and Tito Ricordi have arrived in this city, and of the two Mr. Ricordi seems to have made the more pronounced impression. That gentleman, as most of us know, rejoices in a position which is held by few men. He can produce in this country, where they pay bigger royalties than anywhere in Europe, a new opera, an opera practically fiasco-proof; he can get such a percentage on the performances of this opera as forces the opera companies to give special initial productions in the different cities fortunate enough to be "in the swim" on non-subscription nights. He can then command the opera companies to his heart's content, while, figuratively speaking, these opera companies thank him, on their knees, for the privilege. A remarkable man, Mr. Ricordi!

A preliminary rehearsal of "The Girl of the Golden West" was held on a certain night at the Boston Opera House. Certain operatic luminaries of the town were there. So were the singers on the stage. So was Ricordi. The names of the singers who took part at that rehearsal are not mentioned because some of them were filling in for the time being, and others were being tried out by Mr. Ricordi. Incidentally Mr. Ricordi tried out everything and everybody, from the conductor right on down, including various stage officials. They all came in for some eloquent advice from Ricordi. And while Mr. Ricordi delivered his advice, swiftly and quite emphatically, those who were not being tried at the moment stood about, they say, and kept perfectly still, as in the presence of deity.

Mr. Ricordi asked an Italian singer whether he could sing Italian. It was a small part, but it was vehemently rehearsed for quite a little while. He found fault with the scenery because in one scene it was three feet wider than what he was used to, and in another scene it was too good! After a while Mr. Ricordi got enthusiastic. He swept the conductor who was officiating at the piano from his stool and then showed himself to be one of the most exceptional pianists, when it comes to opera scores, heard about here for many a day. It is said that the entire cast of "The Girl of the Golden West" is not yet arranged for the forthcoming performance here.

THE KAISER DELIGHTED

Expresses Pleasure at Way New York Received Humperdinck's "Königskinder"

Kaiser Wilhelm is delighted at the news of the success of Humperdinck's "Königskinder" in New York. The directors of the Metropolitan Opera House called the Emperor a message of congratulations and he expressed the utmost pleasure in it.

"That's how Americans treat us!" he exclaimed, according to the Berlin correspondent of the New York Times. "Isn't it splendid (grossartig)? That's their way of reciprocating our manners in hissing American opera off the stage!"

His Majesty referred to the ill-starred American Indian opera "Poia" by Arthur Nevin, of Pittsburg, which was withdrawn from the Royal Opera after two or three performances last Summer. Von Hülsen-Häseler, impresario of the Royal Opera, asked the Emperor if his remarks meant that "Poia" would be tried again, and the Emperor's answer was of a nature which presages the reappearance of Mr. Nevin's work in Berlin at a very early date.

It was the opinion of Humperdinck, Dr. Muck, the conductor, who directed the performance, and other impartial judges that "Poia," while not an immortal masterpiece, did not deserve the avalanche of anti-American venom which it received at the hands of the Berlin newspapers.

Rehearsals for the first German production of Humperdinck's "Königskinder" are approaching completion at the Berlin Royal Opera. The premiere will take place early in January.

Ferencz Hegedüs, the Hungarian violinist, who has had a protracted enforced rest because of a nervous breakdown, will return to the concert stage this Winter.

Charles M. Loeffler's "Death of Tintagiles" was played at a recent concert in Basle, Switzerland.

"NO DEGENERATION"—HERTZ

Popular Taste in Music Improving, at Least in New York

"Degeneration of the popular musical taste in America," as a theory propounded by President Lowell, of Harvard University, before the Music Teachers' National Association in Boston last week, has not met with the approval of New York musicians whose opinions on the subject have been collected. They assert that whatever may be the case in other cities, the popular taste for music in New York has been steadily progressive. Alfred Hertz, the Metropolitan Opera House conductor, was interviewed on the subject.

"Boston is far behind New York in its musical education," he said. "I have conducted at performances of standard operas in both cities and I have found that in Boston people go to the opera for the sake of a name, while here in New York they go for the sake of good music and a good performance."

"Look at the popularity of concerts at cheap prices. I know the time—and it is not more than ten years ago—that it was a great risk to give a performance of an opera without a guaranteed subscription.

The love of good music here is developing at an enormous rate. There is never sufficient room for those who cannot pay a large price for seats, and if there is any merit in a concert or operatic work a New York audience is sure to find it out. It will also be noticed that the most enthusiastic applause comes from the—what you call it?—the masses."

Carl Bernthaler Gets a Year's Salary, Although Orchestra Is Discontinued

PITTSBURG, Jan. 2.—Carl Bernthaler, director of the old Pittsburg Symphony Orchestra, received what might be termed a splendid Christmas gift from Edward E. Jenkins, chairman of the executive committee of the orchestra, in the shape of a full year's salary, so that Mr. Bernthaler does not lose anything financially by the disbanding of the orchestra. Mr. Bernthaler will not leave Pittsburg for the present but will engage in concert work and has already been booked for several events in Pittsburg in connection with others.

E. C. S.

In Cassel, Pierné's "The Children's Crusade" recently added one more to its German successes.

POETIC "KÖNIGSKINDER" IS HEARTILY LIKED BY FIRST-NIGHT AUDIENCE

**Scenes of Preliminary Enthusiasm
Such as Attended Puccini's World
Première Lacking, but Beauty of
the Music Gradually Gains a
Decisive Victory for Composer
Humperdinck**

THERE were no signs of disturbance or turmoil in the vicinity of the Metropolitan Opera House toward eight o'clock on Wednesday evening of last week. The occasion, to be sure, was a momentous one—an operatic world première. New York has not had enough of this sort of thing yet for the novelty of the sensation to have worn off. And so, bearing in mind the incidents attendant upon the great Puccini event a few weeks ago it would not have seemed unnatural had such exciting scenes repeated themselves. But such was not the case. Prices had not risen above the normal. No line of expectant standees had begun to encircle the block early in the afternoon. No fantastic precautions had been taken to prevent seats falling into the clutches of voracious speculators. No tickets were being bartered on the sidewalk to the tune of fifty, seventy-five or one hundred dollars each. No librettos had gone on sale a week in advance. No extra police contingent was detailed to handle a mob, and the sale of admissions was not stopped long before the curtain rose on the first act of Humperdinck's "Königskinder."

Inside analogous conditions were to be noted. The atmosphere was not charged and surcharged with electricity. The sense of feverish expectancy noticeable when "The Girl of the Golden West" made her initial bow was wanting. True, the boxes of the grand tier were draped with the colors of Germany and the United States, and the programs bore a cover similar to that which had been used for the programs of the Puccini opera. But for all else it might have been a regular performance of a tried and trusted old favorite. A large but by no means extraordinary audience filled the house at a few minutes past eight o'clock. There were few late comers for the "Girl"; there were many for "Königskinder." Society waived its time-honored prerogative and arrived on time for the former. It did not confer this distinction on the latter; but it did stay till the end.

The cast was as follows: *The King's Son*, Hermann Jadlowker; *The Goose Maid*, Geraldine Farrar; *The Fiddler*, Otto Goritz; *The Witch*, Louise Homer; *The Woodchopper*, Adamo Didur; *The Broom-maker*, Albert Reiss; *The Innkeeper*, Antonio Pini-Corsi; *The Innkeeper's Daughter*, Florence Wickham; *The Eldest Magistrate*, William Hinshaw.

In order that every one should have plenty of time to settle down, fifteen minutes' grace were given, so that it was about a quarter past eight when Mr. Hertz made his way to the conductor's stand. He was received with several rounds of applause and had to bow a number of times before the lights were lowered.

When, after the brief and buoyant prelude, the curtain rose showing Geraldine Farrar as the *Goose Girl* reclining under the linden tree, from which white blossoms were falling, while close by a large flock of geese was busily feeding, with cackling and flapping of wings, there came a murmur of surprised delight from the spectators. This was immediately followed by a hearty outburst of applause which quite drowned out the charming little flute *ritournelle* in the orchestra. And indeed, if ever a stage picture merited applause this one did. The towering snow covered peak in the extreme rear, the wooded slope, the little hut of the witch from the crooked chimney of which rose a thin column of purple smoke, the box of lilies at the window, the flowery bank under the tree, combined to form a scene that might have been lifted bodily out of a German fairy tale. The Metropolitan has seldom, if ever, shown a tableau of more idyllic beauty.

As the opera progressed the interest of the audience waxed. The action offered none of the pulse-stirring features of the Puccini-Belasco melodrama a few weeks ago. It was calm, subdued, poetic. But it was the music in particular which caused spectators frequently to look at each other in surprise. Here was at last an opera filled to the brim with genuine, rich, luscious melody, of the type which seems steadily denied the composers of to-day and yet which the public devoutly loves. It was not the broad phrased tunefulness of the young Italian school, but rather a stream of exquisite short themes which expanded into splendid new shapes in the process



Geraldine Farrar and Her Flock of Geese, as They Appear in Humperdinck's "Königskinder."

of a dramatically symphonic development à la Wagner.

The appearance of the three burghers of Hellabrun provided the first moment of comic relief, if we except the unintentional comedy afforded by the demeanor of the geese; and there was some hearty laughter for the funny little character sketches provided by Messrs. Reiss and Didur as the *Broommaker* and *Woodchopper*. One regretted that their scene was so short.

Towards the end of the act, where the *Goose Girl* prays to her parents for some proof of their favor, a shooting star is supposed to fall from the sky and light on one of the lilies. At this performance the meteorite failed to put in an appearance, but the flower glowed all the same and the effect seemed quite as satisfactory. Besides, as librettos had not been put on sale until six o'clock in the evening the audience scarcely had time thoroughly to familiarize itself with details; the omission probably passed unnoticed by many.

At the close of the act there was a spontaneous, whole-hearted burst of applause from all sides. Just how many times the singers appeared before the curtain is hard to remember. Miss Farrar caused much laughter at one point by bringing out one of her geese to share in the ovation. The birds deserved applause quite as much as did anyone else on the stage, for a better managed flock of fowl could not have been imagined. If they cackled occasionally they seemed to bear in mind that they were doing so only to add realism to the scene, and carefully modulated their voices so as not to interfere with the music.

Shouts of "Bravo!" greeted Professor Humperdinck when he was led out one, two, three times by the artists, and the enthusiasm was redoubled. The composer seemed shy and anxious to get away. Mr. Hertz also received a royal welcome when he appeared, and there were wreaths and flowers in abundance.

The second act, with its picturesque "Meistersinger"-like choruses and dances, is calculated to make a quicker appeal than the first, and so indeed it did. The setting may not be of the most elaborate or striking beauty, but it was fully adequate. The heroine of the early part of this act

was little Edna Walther, who tries hard to teach the *King's Son* to dance the "Rote Ringel Rosenbusch" with her. Wagnerian etiquette is assumed to prevail at the performance of this opera, but the audience decided to break the law after the little girl had sung her charming little song in a pretty, childish voice and with conscientious enunciation, and it applauded her delightedly.

The *raison d'être* of this whole act is, of course, the entrance of the *Goose Girl* through the city's gates. The episode proved to be one of the most forceful climaxes in the domain of opera, and as the gates were swung open and the *Goose Girl* was seen in the flooding sunlight amidst her flock, her streaming golden hair surmounted by a crown, the audience once again forgot itself. Not a few were moved to tears. It was indeed a scene that might have inspired a painter. Scarcely less affecting was the concluding episode of this act, with the little child looking wofully after the expelled king and queen.

At the close there were again certain calls galore, and once more Mr. Humperdinck was the hero. After his third appearance Mr. Gatti-Casazza came forward and presented him with a silver wreath similar to the one given to Puccini at the "Girl" première, while the audience cheered and bravoed. Mr. Schertel and Mr. Siedle were also brought forward to receive their just due.

The mournful third act was a striking contrast, scenically, to the two previous ones. There was pathos in the very aspect of the snowcovered and dilapidated hut, which now serves as a miserable refuge for the *Fiddler*. Here again the music completely won the auditors and there were doubtless many who would have enjoyed a repetition of the enchanting, folksong-like children's chorus. Whether or not the subsequent scene between the *King's Son* and the *Goose Girl* is too long, and whether the episode of the recognition and the burial is anti-climactic is a matter which cannot be definitely ascertained after one hearing. The supreme beauty of the music pleads strongly for both scenes, and the pathos of the death does not really seem to be diminished by the wonderful scene wherein the couple are carried away by the children who proclaim the true royalty of

their nature while their faces are illuminated by the rays of the sun. It is a scene that recalls the close of "Tannhäuser" in the beauty of its symbolism.

It is difficult to see in what respects most of the performance could have been improved upon. Miss Farrar has done nothing during her entire Metropolitan career that surpasses her *Goose Girl*. Every changing mood with which the three acts are filled she depicted with unerring ability by gesture, facial expression and subtle modulations of voice. Vocally she was in admirable shape. Nothing more lovely could well be imagined than her greeting to her lover as she enters the gates of Hellabrunn, and nothing more pathetic than her meek "Wir sind bettler" after her companion has vainly appealed for food, in the last act. Space forbids a more detailed discussion of this wonderful impersonation which ought easily to rank with her *Madama Butterfly*.

As the *King's Son* Hermann Jadlowker sang with good tone, but also with his accustomed disregard for the requirements of artistic phrasing. He was stiff and ungainly in action and altogether too melancholy from the outset. He should remember that the *King's Son* leaves his father's court because he wants freedom and the wide world. Such a man would not be likely to wander about unwrapped in sadness.

Otto Goritz was a noble figure as the *Fiddler*. There were breadth and spiritual beauty of a high order in his impersonation, and his acting was fully matched by his singing. His great song in the third act and his lament over the dead couple were two of the finest pieces of vocalism heard in the Metropolitan for many a day. His diction, as well as that of Mr. Reiss, was exemplary.

Louise Homer was sufficiently malicious as the *Witch*. She sang well, too; but her diction was sadly defective. Both Marie Mattfeld and Florence Wickham did well in short parts. The choruses of the second act were sung and acted with splendid spirit. The orchestra, under the inspired guidance of Mr. Hertz, brought out every exquisite detail of the instrumentation. There was no dynamic indiscretion, and

[Continued on next page.]

the tone quality was warm and velvety, particularly in the great introduction to the last act.

Comments of the critics:

Here is music which, apart from the amazing deftness, ingenuity and plasticity of the thematic construction, is pure music; melodious, spontaneous for all its subtle art, written from the heart by a master hand. Music, too, written with the large-hearted, kindly humanity of a Hans Sachs, who views life with contemplative idealism, with a poetic and romantic feeling, noble in its simplicity and a tenderness and sympathy full of sentiment, yet never sentimental.—Reginald De Koven in *The World*.

The new opera has nothing that is sensational. It is not likely to create public excitement by any qualities of novelty or of daring, either in its subject or its treatment. But it is a work of great and obvious beauty, of poetic and ideal atmosphere, of a truly musical essence.—Richard Aldrich in *The Times*.

He has applied the poetical principle of Wagner to the fairy tale which is so closely related to the myth, and he has with equal consistency applied

Wagner's constructive methods musically and dramatically. It is to his great honor that, of all of Wagner's successors, he has been the only one to do so successfully.—H. E. Krehbiel in *The Tribune*.

We are compelled to regret the inherent and almost fatal weakness of his second act, but we must admit that a dramatic composer cannot make bricks without straw. His first act has its jarring disconnection in emotional development, but is otherwise crowded with charming fancies and lyric pictures which the mind will gladly cherish. His last act is one of the most beautiful that have been revealed to the contemporary opera-goer. But to gain for it wide appreciation is going to call for a fine sensibility, a willing acquiescence in the symbolic premises of the story, and an unusual sympathy with the poor but honest.—W. J. Henderson in *The Sun*.

But this I both believe and say with emphasis. In "Königskinder" Humperdinck has given us the most beautiful and musicianly "opera" (if you prefer that term) that has come out of Germany since Wagner's day. Nor do I belittle its importance by admitting that but for the example of Wagner it could not have been brought into the world. For music, like philosophy, lives largely through the teachings of the past. Bach led to Haydn. Haydn led to Beethoven. And Wagner, like his

follower, Richard Strauss, owed much to Berlioz.—Charles Henry Meltzer in *The American*.

The score of "Königskinder" may not be a creation of unquestionable genius. Melodically less exuberant and spontaneous than his "Hänsel und Gretel"; not so delectable, because of the very nature of the subject, in its combination of sentiment and humor, it is doubtful whether "Königskinder" ever will obtain the popularity of the same composer's setting of Grimm's fairy story so beloved by children. Yet it is this opera a work that ought to give genuine pleasure to many audiences, both here and abroad.—Max Smith in *The Press*.

"Hänsel und Gretel" is short, condensed, synthetic, brilliant, happy, gay, and in a musical sense profoundly witty. "Königskinder" is long, prolix, analytic, gloomy, plaintive and in a musical sense sometimes labored and conscious. In dramatic aspect it is indistinct, for without the libretto no one could tell the meaning of its action. "Hänsel und Gretel," again, appeals to the heart and to the fancy; "Königskinder" to our brain, to our sense of musical scholarship and to our vivid feeling of respect for the man who wrote "Hänsel und Gretel."—Algernon St. John Brennan in *The Telegraph*.

So completely has Humperdinck's music lifted a plaintive little fairy drama into a tragic fantasy of

youth and life that the magic of it grows as you listen. It is music, too, that bears hearing with the eyes shut. Humperdinck's geese are all swans, but his new melodies, compared to any others to-day, are as bright noonday is to moonshine.—W. B. Chase in *Evening Sun*.

Engelbert Humperdinck has given to the world the greatest operatic work that has come from Germany in nearly three decades—since the production of "Parsifal."—H. T. Finck in *Evening Post*.

Considered musically, "Königskinder" is one of the most poetic contributions which have been made to operatic music in many years. It is the work of a serious musician and a modest man. It makes no ostentatious appeal; it does not rouse one by big, smashing climaxes nor by tense, noisy dramatic moments. It is all in a subdued, poetic key, and it will doubtless appeal to many who have grown weary of the modern storm and stress in music.—Herald.

The score is a masterpiece of construction, mainly on the Wagner model, abounding in frank, spontaneous melody. It has no one great dominating aria, but there is a succession of beautiful arias that fitly reflect the incident or the mood. The orchestra sustains the action and proclaims the motives without cacophony or dissonance.—Sylvester Rawling in *Evening World*.

HUMPERDINCK MUSIC FOR PHILADELPHIANS

Prelude to "Königskinder" a Feature of Conductor Pohlig's Program

PHILADELPHIA, Jan. 3.—The last pair of concerts by the Philadelphia Orchestra, the twelfth week of the season's series, last Friday afternoon and Saturday evening, brought the year to a close with a blaze of orchestral glory. The program that Carl Pohlig, conductor, arranged included a striking novelty. The soloist was the widely known first cellist of the orchestra, Herman Sandby. It had been intended to give Philadelphia a pleasant New Year's surprise by introducing Engelbert Humperdinck, the famous composer of "Hänsel und Gretel" and "Die Königskinder" (The Children of the King), who was invited by Mr. Pohlig to be the guest conductor and to interpret for the first time here certain orchestral selections from his new opera, which had its inaugural in New York last week. Unfortunately, Herr Humperdinck was so much engaged in New York with rehearsals and the first performance of his work that he was unable to come to Philadelphia.

Mr. Pohlig, who has known the composer both in Stuttgart and in Bayreuth, in honor of his presence in this country, conducted the prelude to "Königskinder" music. In this way Philadelphians heard some of the music of the opera before its presentation here on the operatic stage. The Humperdinck number led the program, which also included Schubert's greatest masterpiece, his symphony in C Major, Tchaikowsky's "Variations on a Roco Theme," for cello and orchestra, and Svendsen's lively overture, "Carnival in Paris."

Mr. Sandby revealed so fine an art in his solo numbers that not only the instrument was shown at its best, but familiar compositions acquired a new beauty through the tone developed and the technic displayed. The Tchaikowsky variations gave him an unusual opportunity to parade his art in all its phases. The symphony, a

prime favorite, full of fervid inspiration, was a striking contrast to some of the other program features, especially the last number, the Svendsen "Overture," a cosmopolitan work, written by a Norwegian, who spent most of his time in other parts of Europe, the "Carnival" representing his early impressions of Paris.

One of the interesting features of the orchestra concerts next Friday and Saturday will be the appearance of Francis Macmillen, the American violinist, who will play the Goldmark Concerto, which he has been interpreting all over the country. He is recognized as one of America's best violinists. His recent tour of Europe was a triumphal success. His appearances in this country have materially added to his laurels.

Ralph Kinder's twelfth annual series of free Saturday afternoon organ recitals will be given on four Saturdays of this month in the Church of the Holy Trinity, beginning promptly at 3:45 o'clock. Mr. Kinder's assistants this season will be Noah H. Swayne, second basso; Maud Grove, contralto; Beaumont Glass, violinist, and Henry Gurney, tenor. The opening program next Saturday includes, among other numbers, Wagner's "Kaiser March," Kreb's Concert Fugue in G, Fleuret's Toccata from the Sonata in C Minor, and Guilman's Funeral March and Hymn of Seraphs. The first recital will be the 435th that Mr. Kinder has given at Holy Trinity, and the popularity of these series can be estimated by the attendance, which averages 1,000 people at each performance. A repertoire of nearly 800 compositions has been played, representing the best of the contemporary and classic schools of organ literature.

There was no opera here this week. Puccini's "Madama Butterfly" will be the attraction next Tuesday evening.

Kathleen Parlow, the nineteen-year-old violinist, was the feature attraction this evening at the invitation concert given by the Young Men's Hebrew Association at the New Century Drawing Rooms. Miss Parlow recently was very favorably received in New York. Her ability is certainly remarkable. She interpreted several selections of the masters in an admirable manner this evening. George Falkenstein, pianist, of New York, was a sympathetic accompanist.

The third concert by the Boston Symphony Orchestra will take place at the Academy of Music next Monday evening, when Mischa Elman, the violinist, will be the soloist for the first time here this season. He has selected Lalo's Symphonic Espagnole as his number.

The People's Choral Union, Selden Miller, conductor, will make its first ap-

pearance at the Academy of Music on Thursday evening, January 19, when Gounod's "Redemption" will be given. An orchestra of fifty pieces and the following soloists will take part: Isabel Buchanan, Mrs. Norman Engel, sopranos; Johanna Hundertmark, alto; George Dundas, tenor; Harry J. Conwell, baritone, and George Russell Strauss, bass. The chorus of the organization has been doubled in number since last season. It now has an enrolment of more than 300.

The date for the Philadelphia Operatic Society's performance of Gounod's "Faust" at the Academy of Music is announced as Thursday evening, January 26. The soloists have been mentioned in these columns.

The Van Dem Beemt String Quartet will be heard in concert for the first time this season at Griffith Hall on Tuesday evening, February 7, assisted by Henry A. Lang, pianist, and Paul Rehmgig, with the double bass. S. E. E.

Dippel and Campanini Re-engaged for Chicago Opera

It was stated in New York last week that Andreas Dippel, the general manager, and Cleofonte Campanini, the musical director, of the Chicago Grand Opera Company, had been re-engaged for the same positions for next season, and it was also announced that Messrs. Gatti-Casazza and Toscanini would serve the Metropolitan Opera House another year in their present capacities. This latter fact had been known several weeks ago. It is probable that in future there will be a certain number of performances every year in English at the Metropolitan.

"Midsummer Night's Dream" Given with Mendelssohn's Setting.

Shakespeare's "A Midsummer Night's Dream," with Mendelssohn's incidental music, was presented in Carnegie Hall, New York, January 2, by the Ben Greet Players, the New York Symphony Society, conducted by Walter Damrosch, playing the music. In addition Mrs. Paul Keifer sang and Ruth Vivian, Irene Bevans and a ballet of children danced.

London to Be First European City to Hear Puccini's "The Girl."

LONDON, Dec. 31.—It is said here that London is to have the first European production of Puccini's "The Girl of the Golden West" and that it will take place, with Caruso and Destinn, during coronation week, next June. Queen Alexandra, to whom Puccini dedicated the opera, expressed a desire to that effect.

SCHARWENKA WITH ST. LOUIS SYMPHONY

Pianist Directs Orchestra in Own Works and Makes Strong Impression

ST. LOUIS, Dec. 31.—The success achieved by Xaver Scharwenka at the seventh pair of Symphony concerts here, on Friday night and Saturday afternoon, was decisive. It was good to hear the spontaneous and lasting applause which rewarded the composer after he had finished conducting his prelude to the opera, "Mataswintha." Mr. Zach relinquished the baton and the orchestra responded finely to the new hand. Then came the latest Concerto, No. 4, in F Minor, the ease with which Mr. Scharwenka played this great work creating a profound impression. The pianist played Liszt's "Polonaise" in A Flat for an encore and then his own familiar "Polish Dance." In the afternoon he substituted a Chopin waltz for this number. These were very delicately played. The concerto is rich in melodious ideas, particularly the "Intermezzo" movement. It was surely given in masterly fashion and the accompaniment of the orchestra was very fine.

After the intermission the orchestra played Smetana's Symphonic poem, "Vysehrad," a very colorful number. The melodious nature of this number was distinctly pleasing after the compositions of Strauss and Debussy, recently heard. Last, but not least, came the Mozart "Jupiter" Symphony, with its contrapuntal phrases and motifs, rendered in superb fashion. H. C.

Boston People's Choral Union Concert

[By Telegraph to MUSICAL AMERICA.]

BOSTON, Jan. 3.—The People's Choral Union, Frederick W. Wodell, conductor, will perform Rheinberger's "Christoferus" and Gounod's "Gallia" at its first concert of the season in Symphony Hall, Sunday evening, January 22, with the following soloists: Mrs. Frances Dunton Brown, soprano; Anna Miller Wood, contralto; Clarence B. Shirley, tenor; Earl Cartwright, baritone; Master Raymond Ott, boy soprano; Marion Lane, pianist; Hermann A. Shead, organist, and forty members of the Boston Symphony Orchestra. D. L. L.

AMERICA'S NOTABLE GROWTH IN MUSIC

[Continued from page 1]

in music." He began his remarks with a quotation to the effect that as the natural form of self-expression in the ancient world was plastic art, and in the period of the Renaissance, painting, so, in the modern world, music is the natural form

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of artistic expression. And yet, he felt, the character of our emotions and of their organized expression had deteriorated in America in the last thirty years, as evidenced by the songs of college students in their gatherings, and particularly by their organized cheering, which, he said, was the worst form of emotional expression, and had "less plasticity than anything else except a foghorn."

He said that the art of self-expression is the most important art of civilization, but that American people are deficient in the power of expressing in concert any refined form of feeling. It is the task of music to make sincere popular forms of sentiment and their expression.

Possibilities of the Modern Organ

On Thursday morning, E. E. Truette, of Boston, spoke on the possibilities of the modern organ, giving a full account of all its resources.

THE SINSHEIMER QUARTET.
Bernard Sinsheimer, 1st violin; Joseph Kovar, viola; Lucien Schlossmacher, 2nd violin; Horace Britt, cello.

Second concert Thursday evening, Jan. 12, at The Ansonia, B'way and 78th St.

PROGRAM: I. Quartet in C major, Mozart. II. Trio for piano, violin and cello, Gretchaninow. III. Quartet in D major, new, Mikloslav-Weber.

Address: BERNARD SINSHEIMER, 17 E. 95th St., New York

Clarence Dickinson, of New York, spoke on "Modern Tendencies in Choral Writing." He favored an eclectic method, in which the best of every school would be selected. He spoke of the recrudescence of Latin church effects of a choral nature, of the effects of the solemn unaccompanied choral music of the Russians, and of the harmonic and contrapuntal complexity of much recent choral music—which he considered an "orchestral development of choral music." This latter movement was described as especially noticeable in Germany.

George C. Gow, of Vassar College, presented a paper on the "Pros and cons of the mechanical player." In Professor Gow's absence the paper was read for him. He referred to the crudity of mechanical players in the finer distinctions of musical effect, except in the matter of pitch, saying that a performance with such a player is like a photograph in which the finer lines of character are largely lost. On the other hand, the essential features of a composition that transcend the peculiar medium of expression are faithfully reproduced on mechanical players, and may be as frequently repeated as desired. Again, the musical factors of importance are made familiar for better hearing later in the original setting. Particularly the mechani-

cal players develop musical taste in those who, not being expert performers, would be deprived of any opportunity to cultivate it without the mechanical player.

Rosetter G. Cole, the president of the association, chose as the subject for his presidential address, "The ethical note in modern music literature." He traced, step by step, in a remarkable paper, the development of music in modern times into a narrative art—an art that tells a story—and said that it was important that the story told should be, on the one hand, worth telling, and, on the other, fit to tell. Absolute music is, in a way, not subject to moral considerations, but program music is, and should be, associated only with worthy thoughts and feelings. Strauss, with his intense realism in depicting the story is conferring a favor on music—for, by baring the details of the story, he is bringing it about that we shall insist on those details and that story being noble. Artistic value must go hand in hand with ethical value.

Dr. Friedlaender on German Folk Songs

Dr. Max Fiedlaender, of Berlin, Exchange Professor at Harvard University, presented a distinguished address on "Ger-

[Continued on next page.]



In the photograph will be recognized Ralph L. Baldwin, Hartford, Conn.; Leo R. Lewis, Tufts College; Calvin B. Cady, New York; F. L. York, Detroit; John J. Hattstaedt, Chicago; Rossetter G. Cole (president); Arthur Foote, Boston; Waldo S. Pratt, Hartford, Conn.; Osbourne McConathy, Chelsea, Mass.; L. B. McWhood, Madison, N. J.; Albert A. Stanley, Ann Arbor, Mich.; Adolf Weidig, Chicago; Peter C. Lutkin, Evanston, Ill.; F. A. Parker, Madison, Wis.; Henry Dike Sleeper, Northampton, Mass.

man Folk-songs," with illustrations by himself. The most noteworthy single feature of his study of old folk songs was his illustrations of the evolution of an old and simple melody, by successive steps, into the well-known choral of Hasler that was so frequently used by Bach in his St. Matthew Passion—now known as the Passion Choral.

On Thursday evening the Longy Club, of Boston, gave a concert of chamber music for wind instruments. They played works by Beethoven, Monquet, Widor, and Gounod.

On Friday morning, C. B. Cady, of New York, spoke on "Music appreciation and its correlation to other studies." He deprecated the study of the formal structure and anatomy of musical works as an approach to appreciation, and said that the perceptive student should begin with an insight into the significance of musical compositions and then come to see the structural form as but the outward and necessary expression of the inner significance. Music should be correlated with all other modes of study.

Waldo S. Pratt, of Hartford, reported for the Committee on Terminology. He outlined the difficulties of correcting our current inaccuracies in the use of terms, and spoke of the principles involved in such work. He felt that a serious work should be undertaken extending over a series of years, and looking toward the making of a compendious publication which should in a scientific and authoritative way, become a standard for the use and significance of the 10,000 or more terms used in connection with the art of music in its various branches. In a following discussion, the association seemed to authorize such work, with the feeling that, if possible, collaboration should be undertaken with representatives of foreign nations, particularly England.

"From a Publisher's Armchair"

H. W. Gray, of New York, entertained and instructed the association in his remarks "From a publisher's arm chair." He spoke of the relations between composer and publisher, and of the increasing remuneration of composers. He felt, particularly, that the choral situation in America is not improving, and that every small city or town should possess its own chorus as a means of giving such participation in active music to many persons as will lead to their possession of a wider musical culture. He said music should be a compulsory subject of study in schools.

Herbert A. Milliken, of Bay City, Michigan, spoke on "The State certification of music teachers," advocating the plan as a basis for raising the standard of musical instruction.

The Public School Conferences on Tuesday and Thursday, under Charles H. Farnsworth, of New York, proved to be very well attended and full of interest and stimulation. Papers were read by P. W. Dykema, of the Ethical Culture School in New York, by F. W. Archibald, of the Salem (Mass.) Normal School and by several others.

The Voice Conference

The Voice Conference was presided over by Frank E. Morse, of Boston. Dr. S. W. Langmaid gave an interesting talk on "Vocal Hygiene." He spoke of the anatomy of the voice-producing apparatus, and of the power which produces the voice and the various inhibitory factors which control it. Samuel W. Cole presented his "Universal Sight-singing Method" at the Thursday session, and discussed a number of points connected with it.

The Harmony Conference was under the charge of Arthur Shepherd, of Boston, who read a paper on "Harmonic Values," dealing with the questions arising from the mixture of the traditional harmonic system and the modern effects.

Leonard B. McWhood, of Madison, New Jersey, presented a paper on the organization of harmony instruction from the beginning to the end of a student's work along technical lines. He advocated a foundation course in harmony embracing

University of Michigan, at Ann Arbor.

Throughout the week the courtesies shown to the visiting members by Boston people, were most noteworthy. Among them should be mentioned a special exhibition at the Boston Library, a box at the opera for the association's officers and seventy-five or one hundred tickets for the Boston Symphony Orchestra contributed by interested people of Boston. In addition, there was no end of social and musical entertainment freely and lavishly provided. Especial mention should be made of the local committee, consisting of Professors Lewis, Spalding, and Marshall. On the whole, the present meeting goes on record as one of the most successful in the association's history.

The International Music Society

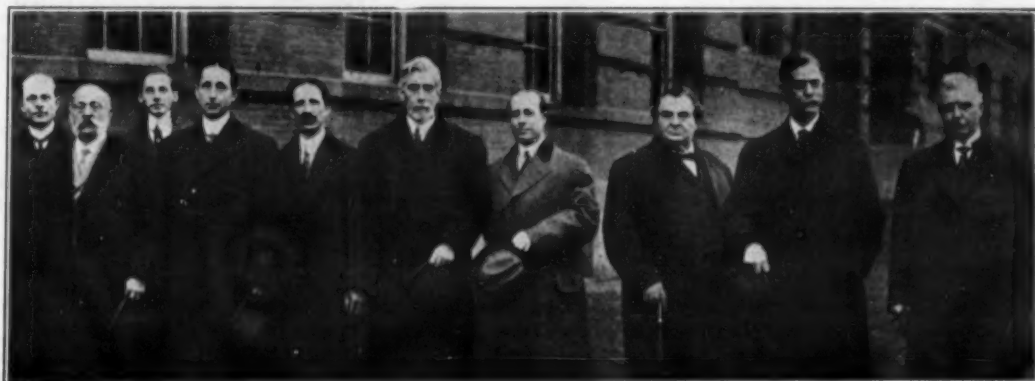
The fourth annual meeting of the North American Section of the International Music Society was held on Wednesday, December 28, in the historic rooms of the Harvard Musical Association, in Boston. President Albert A. Stanley had the pleasure of witnessing the largest gathering in the history of the Society. There are now about seventy-five members, of whom one-half attended the present meeting. Further growth was shown by the formation, in connection with this meeting, of a Boston group, and a Michigan group of the society. After a luncheon tendered to the older members by the music faculty of Harvard University, Dr. Max Friedlaender, of Berlin, Exchange Professor at Harvard University, made an elaborate address, illustrated with valuable old documents, on "The laws governing the editing of musical compositions." Men of genius were not approved as critical editors, and many instances of careless editing were enumerated. The function of an editor is to remove all obstructions that have gathered about a composition, in faulty editions.

O. G. Sonneck, of Washington, outlined a recent research in which he had proved that the "Caractacus" usually attributed to Arne, was written, not by Arne, but by an unknown English musician.

Dr. Bruno Hirzel, of Munich, gave a detailed but illuminative account of the state of operatic Italy in and about 1770.

Canon C. W. Douglas, of Fond du Lac, read a critical paper of great value on "The Growth of Musical Form in Plain Song." He spoke of plain song as being, not an elementary, but a highly developed form of music, much misconceived, even in standard histories and works of reference on music. The fundamental principle of plain song was explained as a musical recitation based on the prose accents of post-classical Latin, and he pointed out that this principle was the apparent goal toward which modern instrumental music is rapidly tending.

The officers for the coming year are: A. A. Stanley, president; Frank Damrosch, vice-president; O. G. Sonneck, secretary; W. S. Pratt, financial secretary, and Geo. C. Gow, member of executive committee. Next year's meeting will be held in Ann Arbor, Michigan.



Another Group of Delegates to the Convention, including Camille Zeckwer, of Philadelphia; E. M. Bowman, of New York, and Charles I. Rice, Worcester, Mass.

Arthur Foote presided over the Piano Conference. He sketched the stages in the development of piano teaching from the early days, characterized by crude and unscientific methods, to the present time. T. P. Currier read a paper on the ideas of Leschetizky, Philipp and Breithaupt, holding that a teacher should select and adapt from these and other famous teachers, and not follow any system implicitly. Charles Anthony suggested that the

old harmonic features, and advanced work including the more modern and free harmonic procedures. Adolf Weidig, of Chicago, read a most suggestive paper on the methods of harmony teaching. He said that harmony should be taught as the result of simultaneous melodies.

At the business session of the association, the following members of the executive committee were elected for a term of three years: W. S. Pratt, of Hartford;



Carl Gantvoort, A. S. Gantvoort, of Cincinnati; H. C. Macdougall, Wellesley, Mass.; J. W. Currier, Boston; W. J. Baltzell, Boston

teacher practice before his own classes, thereby showing how to overcome difficulties and how to work out interpretations. Alphonse v. Krizek advocated mechanical work for fingers and arms away from the piano. H. H. Huss discussed the course to pursue with pupils who can give insufficient time to practice. P. C. Lutkin spoke on the connection between the piano and musicianship, and Clarence G. Hamilton on teaching the piano to college students.

Osbourne McConathy, of Chelsea, Mass., and J. Fred Walle, of the University of California. Resolutions were adopted on the recent death of Lester B. Jones, of Chicago, a member of the Executive Committee. A committee was appointed to collaborate with the New England Education League in furthering the cause of music in public instruction.

It was decided to hold the next annual meeting in Christmas week, 1911, with the

NEW PHOTOGRAPHS OF PADEREWSKI ON HIS BEAUTIFUL ESTATE IN SWITZERLAND



M. Paderewski and Party Rowing on the Lake Near His Home

M. Paderewski and His Wife on Their Daily Constitutional
—By Courtesy of the New York Evening Mail

ASHLEY ROPPS IN "MESSIAH"

Western Baritone Makes Successful Eastern Début.

Ashley Ropps, a Western baritone who has just located in the East, made his Eastern début in oratorio with the Worcester Oratorio Society, in Worcester, Mass., on December 30, in Handel's "Messiah." That Mr. Ropps was successful may be judged from the hearty reception given him by the audience and by the way in which he was commended by the critics.

He aroused the greatest interest by sing-

ing the recitatives and solos from memory. This was productive of fine results, for it gave Mr. Ropps a freedom from the score that he made the most of. He sang with authority, and brought the meaning of the solos home to the audience. The criticisms speak of his voice as one of excellent range and good resonance, of his stage presence as attractive, and his interpretations as dramatic. Since the solos for baritone in the "Messiah" lend themselves well to a dramatic rendition his success in the interpretation of these parts speaks well for his work in other compositions.

AN OPERATIC PROBLEM

Conflicting Views on How Geraldine Farrar Pronounces Her Name

Regarding "J. W. E.'s" operatic query, I beg to state, says a correspondent, "F. V. G.," of the New York Times, that Miss Farrar pronounces her name with the accent on the last syllable. This is authentic, as a friend of mine who was at school with her says that it was so pronounced even in those obscure days.

In reply to the letter of "J. W. E." in

Saturday's Times regarding the pronunciation of Miss Farrar's name, says another correspondent, "E. J. K.," would say that she was born in Melrose, Mass., and lived there many years with her father and mother, and her father was in business in Melrose. She was always known as Geraldine Farrar, with the accent on the first syllable, as in Farragut.

MUSICAL AMERICA has been informed by Miss Farrar's mother that the pronunciation with the accent on the last syllable is correct.

RICCARDO MARTIN'S

LONDON TRIUMPHS IN FOUR ROLES AT COVENT GARDEN, LONDON, IN THE SPRING OF 1910, AS DESCRIBED BY THE LONDON CRITICS:

"TOSCA."

In most respects the performance was a notably vital and live one. A finer *Cavaradosi* than Riccardo Martin it would be difficult to imagine. Romance, tenderness, passion, repose, strength—in short, all the more attractive attributes of manhood—allied to a quiet ease of carriage and gesture such as few operatic tenors possess, are at Mr. Martin's command. Opera has surely given us nothing better than his last scene; opera goers have witnessed nothing more striking than his headlong collapse in the second act.—*London Daily Standard*, June 6, 1910.

An admirable performance of "Tosca" was given on Saturday night, when the parts of *Tosca* and *Cavaradosi* were taken by Mlle. Destinn and Mr. Martin. * * * In the duet with *Tosca* in the church his voice had just the right quality of lightness, while in the duet in the last act he sang out with splendidly full tone and with a warmth that is not always to be found in those who are born on this side of the Alps.—*London Daily Times*, June 6, 1910.

"MADAMA BUTTERFLY."

On Thursday night "Madama Butterfly" again drew a most appreciative audience, and Mlle. Destinn, as *Cio-cio-San*, and Riccardo Martin as her faithless, and almost heartless, sailor lover, speedily sang themselves into the good graces of their hearers. Indeed, the American tenor, in addition to being quite a find, plays the part in a commendably natural manner, and sings the music exceedingly well.—*London Morning Advertiser*, June 4, 1910.

The performance of Puccini's "Madama Butterfly" given last night at Covent Garden was one of singular beauty. Mlle. Destinn has often been heard in the part of the ill-fated little Japanese lady. She has seldom sung so well. Perhaps she was inspired by her association with Riccardo Martin, the American tenor, who made his first appearance at our national opera house in the part of *Lieutenant Pinkerton*. He is the possessor of a real tenor voice, which he uses without the least trace of effort. The swell on his higher notes was employed with the most perfect artistry.—*The Daily Mail*, May 28, 1910.

Operatic Finds—New Tenor Wins Success at Covent Garden

The management of the Royal Opera have certainly found some fine new tenors for this season, singers who, one imagines, will be great favorites at Covent Garden in the future. Mr. Riccardo Martin appeared here for the first time last night and sang the part of *Lieutenant Pinkerton* in "Madama Butterfly." He certainly deserves the reputation he has achieved elsewhere. He has a robust tenor voice of smooth quality and considerable power and he sings with freedom of expression and dramatic feeling. He has a good stage presence, too, and acts well, his love-making in the first act being very convincing.—*London Daily Chronicle*, May 28, 1910.

Two notable features marked the performance of Puccini's melodious and fascinating "Madama Butterfly," which was given for the first time this season at Covent Garden last night. Mlle. Emmy Destinn made her reappearance in a part that she has made quite her own, and the new American



Riccardo Martin as "Cavaradosi" in "Tosca"

tenor, Riccardo Martin, was heard here for the first time. Mr. Martin comes here with the highest operatic credentials from his own country, where he has appeared in many rôles, and from all accounts has achieved success in them all, especially as *Pinkerton*, the rôle which he filled last night. He has a manly presence and he succeeded by his natural

acting and ease of manner in imparting vitality to such an invertebrate specimen of humanity as the United States naval officer who loves and sails away. Mr. Martin has an excellent voice of range and strength, and of the rich, golden quality of a genuine tenor. The tone is smooth and sustained throughout the entire register, is produced on the best method and is resonant and true. He has temperament, too, and the warmth and feeling of his singing in the duet and his clear and intelligent phrasing revealed a cultured style and artistic nature. There was no doubt about his success and his efforts were greatly appreciated.—*London Daily Standard*, May 28, 1910.

During many seasons of late years it has been the despairing cry of Covent Garden authorities that, seek they never so hard, they cannot find tenors. Now, however, they seem to be suffering from a veritable *embarras de richesses*, for hardly a week has passed that has not brought with it one new tenor, and stranger of all, each has proven to be finer than the last. The latest to appear upon the scene is the young American, Riccardo Martin, who made his London début in "Madama Butterfly" last night and scored an instant success. If we may judge upon so very slight an acquaintance, he seems to be a tenor among a thousand, for his voice is of a delightfully warm and rich quality, very reminiscent in many ways of that of Signor Caruso, it is equally beautiful both at its fullest and at its softest, while he has it perfectly under his control. His singing, indeed, was that of a real master of the art, while his acting was always easy and natural. To-night he is to play the title rôle in "Faust" and his appearance in Gounod's opera should be very interesting.—*London Globe*, May 28, 1910.

AS "FAUST."

Certainly Riccardo Martin has nothing to complain of in the way of welcome either on his début as *Pinkerton* on Friday or as *Faust* on Saturday. We should have to go back many seasons to find such a notable acquisition to the ranks of *primi tenori* at Covent Garden. Half the charm of Mr. Martin's singing is its attestation of untold resources. His voice is far ahead of his present powers of delivery, and the same may be said of his acting. At his highest moments one feels that his powers are never at their fullest. It is as though America has not given her son sufficient opportunities. Let Covent Garden take up the Metropolitan Opera House's neglected task, so that during the season the young tenor may develop to the full. Mr. Martin's *Faust* was by no means conventional, and there was much that was new and effective in his "business," while his singing of "Salut demeure" was a beautiful piece of vocalization.—*London Standard*, May 30, 1910.

"TESS."

The part of *Angel Clare* was assumed by Riccardo Martin with a very marked degree of success. Some of the most powerful passages in the whole score are assigned to this character, and Mr. Martin sang them with splendid quality of tone of unflinching power. With his help the scene of *Clare's* proposal to *Tess* was made immensely effective, and moved the audience to enthusiastic applause. In the first scene, as in the last, Mr. Martin sang with complete abandon and showed the invariably grateful vocal writing in its most favorable aspect.—*London Morning Post*, July 7, 1910.

—Photo Copyright by Aimé Dupont



Dear MUSICAL AMERICA:

That which stands out in the presentation of Humperdinck's "Königskinder" is the ideally beautiful performance of the poor little goose girl by Geraldine Farrar.

What a picture she makes when the gates of the old German town are thrown open and she stands there, in the strong sunlight, with her attendant flock, and the golden fields as a background, while the people who have been awaiting a prince howl in derision!

Did you ever think that with many of our most distinguished and successful prime donne the more poetically ideal the rôle the more they seem able to rise to it and meet its exacting demands?

Take Geraldine Farrar herself.

While the public crowds to hear her as *Marguerite* or as *Madama Butterfly* or in other equally well known rôles there is no unanimity of opinion as to her performance, whether among opera-goers or critics.

But her goose girl! There she has us all at her feet!

Take Mary Garden; people fight for tickets when she appears as *Thais* or *Louise* or *Salomé* or in other rôles, while the critics are by the ears as to her faults and virtues, some even declaring that she dances better than she sings; but her *Mélisande*!

'Tis just something to dream about!

Take Louise Homer: Whether she appears in "Tristan" or in "Aida" or in "Lo-hengrin" or in any of the many operas whose casts she has helped make notable there is always difference of opinion, opportunity for criticism, comparison with other great singers, past and present.

But when she sings *Orfeo*!

It is not alone that she gives a most beautiful and finished performance, vocally and dramatically, from first to last, that her "*Che farò senz' Eurydice*!" that you have heard from the lips of other noted singers, haunts you!

It is not alone that she dwarfs all around her, and so a painstaking artist like Rappold appears to disadvantage by mere contrast.

It is that she presents herself in a light and with artistic powers you never before suspected, and that through her you get a revelation of the composer's inner meaning which illumines like the lightning flash!

Is it that the "storm and stress" of the life off the stage of the great prima donna makes for a secret idealism which yearns and burns to express itself? Is it, perhaps, for the same reason that out of the murk and mire of the Russia of to-day has come the wondrous idealism of her writers, her painters and her composers?

And how easily the ideal may be marred, the illusion destroyed!

That is just what happens at the end of the "Königskinder."

Starving, worn out, they come back to the scene of their first meeting at the old witch's hut in the forest. It is snowing heavily; all nature is cold, dead, white!

It takes them a long time to die.

When they finally do die, and when a Belasco would cry: "Quick curtain!" on comes the fiddler with a lot of little children to sing and weep over the ill-fated pair and to take them away for burial.

This reads prettily in a story book, but dramatically in a representation it makes a terrific anti-climax. The illusion is spoiled and the audience goes away, not with the thrill of tragic catastrophe, but with a feeling of the commonplace!

I said that it takes the *Königskinder* a long time to die.

It does.

First the goose girl dies a little bit, sings a little bit and lies down by the side of the boy prince. Then he wriggles, dies a little bit, gets up, sings a little bit

and lies down again. Then the goose girl wriggles, dies a little bit, gets up, sings a little bit and lies down again. Then the young prince wriggles again, gets up, sings a little bit, dies a little bit, staggers about and lies down again. Then the goose girl wriggles once more, gets up, sings a little bit, kicks off her shoes, dances a little bit, dies a little bit and lies down for the last time. Then both wriggle a little, sing a little, but die for keeps under the falling snow!

It all recalled to me Anthony Euwer's classic poem, "When a Cat Has Gone and Died."

When a Cat has gone and died,
He lays down upon his side,
Then by ones and twos and threes
Spirits ooze out by degrees
Then the top one in the air,
Asks them all if they is there—
Then they answer to the roll,
Till just nine make up his soul.

Then with a soft, wailin' sound,
All start goin' 'round and 'round,
Chanting while they're hov'rin, some
Sad and solemn requiem.

Then float off with direful moans—
Him left by hisself alone!

By the bye, if you haven't got Euwer's book on "Cats," send to Brentano's for it. The late Grover Cleveland used to read it when he felt blue, and should you see one of Euwer's lectures advertised, take your children; if you haven't any, borrow a few—and go!

Perhaps you think the amount of applause determines the way a performance has been received by the public, and especially by the critics!

Not always.

At times the impression made is so deep that the applause is very perfunctory. At times the applause is great, but you will find the critics mostly unfavorable next morning—a verdict which is sometimes, but not always, confirmed by the public later on.

So, as Bernard Shaw says, you cannot always tell. Of instances when the impression is so deep that the applause is perfunctory let me name two: the performance of Maeterlinck's "Mary Magdalene" at the New Theater and the recent performance of "Orfeo e Eurydice" at the Metropolitan.

The audience sat spellbound, got up when the curtain fell and silently—like the proverbial Arabs—stole away!

As an instance, when the applause was great but the serious verdict of critics and music-lovers was not favorable, let me quote the performance last week of "Rigoletto," with Lipkowska, the newly arrived tenor Smirnov, Amato, and De Segura in the principal rôles. With most of the criticisms in the dailies I cannot agree. True, some of the critics were away at the Humperdinck dinner—but that is another story, as Kipling would say, and so were only "represented."

Surely Lipkowska and Smirnov made a lovely picture. They had youth and personal charm to aid a performance which was historically characteristic, if not as tragically forceful as some we have seen. True, Lipkowska did get off the key in the "Caro Nome," but I have heard even the great Sembrich, the great Eames and the great Galski do that! Anyway, Lipkowska's fresh voice, her simplicity, grace, beauty made a deep impression on the audience.

The new tenor? His voice is sweet, clear, bright with youth, but somewhat thin and at times what is called "white," but he phrases well, sings with taste and expression, and makes a handsome and passionate lover! He does like to hang on to a note till you think that he is trying to outdo the man-fish who stays under water ever so long in the vaudeville shows. However, I shall be disappointed if young Smirnov does not make good and prove, especially as *Romeo*, a most valuable and acceptable addition to the Metropolitan's tenors.

The critics are so taken up with Renaud as *Rigoletto* that they did not do justice to Amato.

To my thinking he gave a magnificent portrayal of the rôle, vocally and dramatically.

His appeal to the sneering courtiers to let him reach his daughter was a masterpiece!

His scene with her later on was full of tenderness and passion. The final climax, when he throws himself on his daughter's corpse, was spoiled because he had miscalculated the fall of the curtain.

But, all in all, it was a performance worthy of the Metropolitan's best traditions.

I told you that some of the critics were only "represented" at this performance of "Rigoletto," and very ably "represented" so far as the *Evening Post* was concerned, as they were at the Humperdinck dinner,

or rather at the dinner given in Humperdinck's honor by the "Pumpnickels," a noted organization of German conductors, singers, musicians and teachers.

Two other societies of musicians, the "Prosters" and "Nocheinsters," also wanted to entertain their distinguished compatriot, but concluded to join the "Pumpnickels" in one grand gargantuan feed and feast.

Poor Humperdinck! Can you fancy how glad that simple, modest, retiring soul will be to get away from all the dining and wining, back to Germany, to peace and quiet?

Can you imagine the wonderful tales he will have to tell of New York and of America, of which he has seen—like many another—the opera house, a few "interiors" and, of course, the "Pumpnickels"?

How he will say to each admiring friend, "Ja! aber dass war ganz colossal!"

However, if the worthy gentleman has done well to give us a first hearing of his chaste and delightful opera he also did well in providing opportunity at the festivities of the "Pumpnickels" for Krehbiel, of the *Tribune*, to get off a number of carefully prepared impromptus and for Fink, of the *Evening Post*, to free himself of some of his long accumulated load of Wagner enthusiasm while looking at Krehbiel and saying to himself: "How the devil do you do it?"

So the stolen sacred writings of the American composers who are competing for the \$10,000 prize offered for an original opera by the directors of the Metropolitan have been recovered.

It is a curious revelation of the American character that when the loss was made known public sympathy was not with the composers, nor with the directors, nor with the judges, but with the thief.

As a poet of the New York *Evening Sun* sings:

"They've stolen my bag,
"I pity your grief."
"They've stolen my opera!"
"I pity the thief."

Even the chief of the detective staff when put on to the job declared:

"Just think of the feelings of that thief when he finds that the package is nothing but highbrow music!"

A cable to the New York *Times* informs us that when the news of the triumphant

reception of Humperdinck's new opera reached him the German Emperor exclaimed: "See how the Americans treat our composer while we hissed their composer off the stage!"

The great man no doubt referred to the unfavorable reception accorded, some little time ago, to Nevin's "Poia." As some one said once: "The least German are the Berliners!"

Maybe so!

But all the managers were afraid to produce "Faust." The late Colonel Mapleson, in London, ventured the Soldiers' Chorus, with fear and trembling, at a popular concert. Emboldened by its success he produced the opera! Think of it!

For years nobody dared produce "Carmen," and as for "Madama Butterfly," it was hissed off the stage on its first production in Milan. The Italians said it was not music.

Go back and recall the tempests aroused by the first production of the Wagner operas!

So there may be hope yet for an opera by an American composer—even in Berlin!

The one aim of the English people is to be "respectable," which means "assume a virtue if you have it not" and be particular to follow the rules and regulations openly, even if in secret you break all the ten commandments; but if you do break them be careful to observe the eleventh, which is: "Don't be found out!"

I was wondering what the English would do about the production of "Salomé."

Naturally, when it was proposed to give the opera there was a storm of objection, especially from the strict church people.

First the management of the Covent Garden Opera House agreed to eliminate the head of *John the Baptist*.

Then there was trouble because a blood-stained "charger" or dish was brought to *Salomé*.

Finally, so we read, "after further discussion with the censor the management substituted a dish, covered with a clean napkin, under which the prophet's head is supposed to be concealed."

This, it is said, "meets all objections." And so "English respectability" is upheld!

Take notice that the napkin had to be "clean," even if the dish was dirty.

"Hurrah for humbug and hypocrisy!" says

Your

MEPHISTO.

Volpe Orchestra to Play Unfamiliar Tone Poems by MacDowell

The second subscription concert of the Volpe Symphony Society of New York, Arnold Volpe, conductor, will take place at Carnegie Hall Sunday afternoon, January 8. Alessandro Bonci, the tenor, will be the soloist, and for the American feature, which has now become an established part of Mr. Volpe's plan, an unfamiliar work of MacDowell will be given. This will be the tone poems, "Hamlet" and "Ophelia," op. 22, which were composed in Paris in the Winter of 1885. They are regarded as the first of the composer's works of distinguished importance.

An Admirer of "The Girl"

There is a man from a distant part of this country at the Waldorf who attended the last performance given of Puccini's "Fanciulla del West," and yesterday he was full of it.

"I don't care what you say, it's a mighty good play," he said. "Why, the music don't spoil it at all."—New York *Sun*.

Hans Gregor has received the cross of the Legion of Honor in recognition of his services to French art while director of the Berlin Komische Oper.

A wave of interest in Debussy's "L'Enfant Prodigue" is now spreading over Germany.

AMERICAN MUSIC IN BOSTON

Well-Known Soloists Entertain Center of National Society

BOSTON, Jan. 7.—The thirty-seventh meeting of the American Music Society (Boston Center) was held at the Harvard Musical Association last Thursday evening. The artists who appeared included the following: Evelyn G. Blair, soprano; Clifford Cairns, basso cantante; A. Sautet, oboe, and the Boston Singing Club. At the piano were Arthur Foote, Dr. F. Morris Class and M. Elizabeth Griffith. The program was as follows:

Songs by Mr. Cairns, Dr. Class accompanying; six numbers by F. Morris Class; four pianoforte solos, played by Dr. Class from manuscript, these being of his own composition; two pieces for oboe and pianoforte written by Arthur Foote and played by Mr. Sautet and Mr. Foote; a choral cycle, "In Springtime," by Mabel W. Daniels, sung by the Boston Singing Club, assisted by Miss Blair with Miss Griffith accompanist.

The meeting was of unusual interest in several ways. It was the second public performance of the excellent choral work completed last Summer by Miss Daniels, and which was given earlier this season by the Singing Club at one of its regular concerts.

D. L. L.

Hans Pfitzner's "Der Arme Heinrich," as produced by Max Schillings, has made a pronounced success in Stuttgart.

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MISS LILLA ORMOND

COMPLETES SUCCESSFUL TOUR of MIDDLE WEST first part of season 1910-11. Appearances as SOLOIST with MINNEAPOLIS SYMPHONY ORCHESTRA and MINNEAPOLIS APOLLO CLUB and in recitals. THIRD SUCCESSIVE SEASON in DES MOINES and other places.

SECOND TOUR of WEST THIS SEASON will begin after New York recital, January 11. In Florida in February. EUROPEAN TOUR WILL BEGIN IN APRIL.

ENTHUSIASTIC COMMENTS BY DAILY PAPER CRITICS:

The program of their first concert of this season was one of their very best, added to which the charm of the soloist, Miss Lilla Ormond, made the evening such a one as we have not enjoyed at their concerts during the past two years. Miss Ormond brought a very finished and charming art to the program in her three groups of songs. The second of delicate French song creations were given with exquisite delicacy of tone, diction and character and her final group won enthusiastic applause from the delighted audience. Robert Griggs Gale in Minneapolis (Minn.) Bellman, Nov. 19, 1910.

SOLOIST WITH MINNEAPOLIS SYMPHONY ORCHESTRA.

The soloist of the concert was Lilla Ormond, the American mezzo-soprano, whose appearance with the Apollo Club created pleasant anticipation of her singing with the orchestra. This anticipation Miss Ormond more than fulfilled. As an encore "My Heart at Thy Sweet Voice" was given with full, rich tone and admirable phrasing. Her second number, a recitative and aria from "The Prodigal Son," might have been written for Miss Ormond, so perfectly do its meltingly beautiful melodies and delicately drooping phrases suit her flexible voice and perfection of legato singing. Caryl B. Storrs in Minneapolis (Minn.) Tribune, Nov. 21, 1910.

RECITALS.

The artist's concert series began last night with Lilla Ormond, mezzo-soprano, and everyone was delighted. Her recital was educational. She sang songs from the German, French, Irish, Scotch, English and American composers. Her stage manner and facial expression helped to interpret the songs in an artistic way. She is a beautiful woman and possesses a beautiful voice which is resonant and over which she has perfect control. Perhaps the most enjoyable number of the French group was the "Vous Dansez Marquise," by Lemaire. This is brilliant and dainty and her articulation was perfect. The last group was the climax of the evening, for everyone was anxious for her English songs. Every number deserves special mention, but the audience demanded the song by Hahn to be repeated. Everyone was loath to let Miss Ormond go at the end of the program. Although she sang twenty-one numbers, the evening's entertainment was too short. Salina (Kansas) Journal, Dec. 3, 1910.

A notable musical event Friday evening was the appearance of Miss Lilla Ormond, the American contralto. Miss Ormond's voice was not only rich in quality and pleasing, but her personality is so charming that her songs seem to reach the hearts of her hearers. She sings with ease; her tones are clear and resonant and her enunciation is perfect. Salina (Kansas) Union, Dec. 3, 1910.

Miss Lilla Ormond, the well known mezzo-soprano, appeared Monday evening as the last of the artist's course conducted by the Knox Conservatory of Music. The song recital was far above the fondest expectation of those in charge and Miss Ormond won the musical people of this city with her excellent singing qualities.

The first part of the recital was given in German and Miss Ormond was encored after the "Dämmerung," by Strauss, her great possibilities being shown in this song. The second section of the program was rendered in French and the first number, "Recit et Air" from Debussy's "L'Enfant Prodigue," proved to be an excellent part of the evening's enjoyment. The last six on the program were in English and were such that the singer was forced to respond to encores on several occasions. Galesburg (Ill.) Republican-Register, Dec. 6, 1910.

When a critical musical audience refuses to leave its seats at the close of a concert program it is proof positive that something far out of the ordinary has been offered it and that was what happened last evening after Miss Ormond had completed her program of eighteen numbers and had responded to encores four times. She was again brought back and yet again, but she completely captivated her hearers by concluding with two sprightly ballads to which she played her own accompaniments. For a concert audience it was a large one and they were given a program that was truly a delight. Miss Ormond is possessed of a mezzo-soprano voice of unusual depth and range and around it and through it she throws a vivid and captivating personality.

The first group sung by Miss Ormond was from the German, of which the "Dämmerung" was the most impressive, but it was in the Debussy number that her voice reached its fullest dramatic power. As an encore to this number she gave "The Madrigal" by Harris.

This notable concert by Miss Ormond was the climax of exceptional numbers presented so far on the artist's course. Galesburg (Ill.) Mail, Dec. 6, 1910.

The second recital given under the auspices of the Philharmonic Club for the purpose of bringing some of the noted musicians to Aberdeen audiences was given last night when Miss Lilla Ormond was heard. She is the possessor of a sweet mezzo-soprano which was heard to advantage in the program she sang. Of the first group the two Schumann songs were especially liked and at the close of the group she sang an encore.

Miss Ormond's wonderful voice, which she used with remarkable ease, presenting the various numbers with true artistic sense. Concord (Mass.) News, Nov. 10, 1910.

The Apollo Club opened its sixteenth season in the Auditorium last evening with one of the most enjoyable concerts in its history. The soloist was Lilla Ormond, an American mezzo-

herself at the piano, and sang two Scotch melodies, "Lizzie Lindsay" and "Loch Lomond." Her work last evening increases the anticipation of her appearance next Sunday afternoon as soloist with the Minneapolis Symphony Orchestra. Caryl B. Storrs in Minneapolis (Minn.) Tribune, Nov. 16, 1910.

The club's guest, Lilla Ormond, and her pianist, Miss Greene, added very largely to the delight of the evening. Their Schumann group of the ethereal "Lotusblume," the less known "Ständchen," and the ecstatic "Widmung," were splendidly given. How vastly more satisfying is the richness of a lower pitched voice, like Miss Ormond's, than a colorless high soprano! The American group deservedly brought, as encores, a couple of Scotch songs. Again the Apollos' ever-widening circle of responsive and grateful friends rejoiced in this invigorating musical air. Harlow Gale in Minneapolis (Minn.) News, Nov. 16, 1910.

The soloist was Miss Lilla Ormond, a mezzo of whom Minneapolis has heard much without ever hearing. Artistic is the word that fits Miss Ormond's singing better than any other. She began with three Schumann Lieder, and thus she came to in her next group, three of the most ultra French songs that have ever been grouped on a Minneapolis program. These were Faure's "Les Berceaux," Paladilhe's "Auf der Höhe der Hallen," and Hahn's "Fêtes Galantes," each more bewitching than the other, and each more artistically sung. The Japanese song made the deepest impression of any, and showed Miss Ormond at her best. Her voice is big and full, although it is rarely that she uses it all, and her production excellent. Minneapolis (Minn.) Journal, Nov. 16, 1910.

In a song recital Miss Lilla Ormond of Boston, with Miss Greene, accompanist, last evening appeared before a large audience and amply met the high standards which this organization has established. Miss Ormond's interpretation of the German and French song was such that those of her hearers unfamiliar with the foreign languages were enabled to get the sentiment of the songs. Aberdeen (S. D.) News.

Alfred Calzin opened and Lilla Ormond closed a most delightful musical program last night. Both in work and personality the two were in striking contrast. They acted as a foil for each other.

Formal and precise, Mr. Calzin made his introductory bow and seated himself for the opening number. Here was where the first line of demarcation began between Mr. Calzin and Miss Ormond. Simple, unaffected, exquisitely refined and dainty, Miss Ormond faced her audience with a radiant smile of greeting which placed her at once directly in the orbit of everyone's heart. Her beauty, lack of self-consciousness, and her sweetness made a most pleasing first impression. She has a voice of fine and noble quality which she uses with indisputable musical feeling and aesthetic appreciation of emotional values. Her compass is a liberal one and her voice rich in color. Belle Vinnedge Drake in Des Moines (Iowa) Capital, Dec. 15, 1910.

The appearance of Lilla Ormond and Alfred Calzin at the Central Church of Christ last night in joint recital was one of the most delightful occasions of the musical season.

In Des Moines one does not think of Lilla Ormond unless at the same time recalling the charming French ballad, "Vous Dansez Marquise," or vice versa. It was Miss Ormond who introduced this number to local audiences and it is difficult indeed to imagine it sung in a more perfect manner. Miss Ormond is most abundantly endowed with qualifications as an exquisite song recitalist, for she possesses a voice of beautiful quality, an easy flowing tone, extreme taste in the presentation of her art, a charming appearance and the ability to sing her way thoroughly into the hearts of her hearers.

It matters not if Miss Ormond sings in German, French or English—she is such a genuine interpreter of the poetic content of her song that she succeeds easily in gaining the sympathy of her audience and later in enlivening and delighting them.

Of special interest was her superb singing of the Debussy "Recit et Air," "L'enfant Prodigue," in which the sorrowful and tragic moods were portrayed in a manner most convincing. The English group was typical of the rare artistic ability of Miss Ormond, both in its construction and its delivery. The audience demand a repetition of the Cadman song, "From the Land of the Sky-blue Water," and at the conclusion of the group would not be content until Miss Ormond seated herself at the piano and sang two beautiful Scotch ballads in her exquisite style and diction. Des Moines (Iowa) Register and Leader, Dec. 15, 1910.



LILLA ORMOND

The group of English songs completed the program and were all good. Here the heart of the audience was displayed, for while the gathering was made up of music lovers and many musicians, still the numbers of the program which elicited the warmest applause were the two home songs, "Back to Ireland," and "Loch Lomond." Both of these were repeated, and following the "Spring Song," beautifully sung, Miss Ormond sang as a final encore the old Scotch air, "Lizzie Lindsay," playing her own accompaniment. Aberdeen (S. D.) Herald.

Miss Lilla Ormond of Boston charmed an audience that filled Concord town hall Wednesday night. She needed no introduction to a Concord audience, many of whom have been delighted before by her beautiful voice. She is the possessor of a charming personality, which at once won her audience. Applause in no unstinted measure greeted each of her numbers. All in all the program was well calculated to show the beauty of

soprano, whose recent rise to wide vocal fame made her first appearance in Minneapolis unusually interesting to those who follow the musical development of the country.

Miss Ormond proved a most delightful addition to the list of notable solo artists that the Apollo Club has introduced to Minneapolis music-lovers. Her voice is a mezzo-soprano of a power surprising in a personality so slight and almost spirituelle; it is clear, rich, full bodied and of absolutely certain placement, and her interpretations possess that rarest of combinations, originality and artistic intelligence. The two groups that she sang early in the program were both encores. Her last group consisted of two Cadman songs, "At the Feast of the Dead I Watched Thee," from the Japanese Cycle, and "From the Land of the Sky-blue Water," from the Indian Cycle, both of rich tonal and inventive interest, with Chadwick's familiar "Danza," sung with vivacity and grace. In response to enthusiastic encores, Miss Ormond pulled off her long gloves, seated

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AN OPERA MONOPOLY FOR BERLIN, TOO

Komische Oper's New Policy Will Leave Field of Serious Compositions to Royal Opera—Ida Reman's Lieder Abend and Myrtle Elvyn's Appearance with Orchestra Successes of Note

BERLIN, Dec. 15.—In a recent Paris interview Siegfried Wagner, who conducted the Lamoureux concert in the Théâtre Sarah Bernhardt in the French capital, complains of the attitude of the German public and the German theaters towards his compositions. He declares that he has had the greatest difficulty in having his works, "Banaditrich," for example, produced in Germany. The royal operas of Berlin and Dresden have persistently refused to produce his operas.

In the middle of March Wagner will again conduct in Paris for the benefit of the Artists' Orphan Asylum, on which occasion the academical, Jean Richepin, will deliver a lecture on Richard Wagner.

The masterwork of that genius, Rabelais, "The Pantagruel," a grotesque satire, is to be set to music by Claude Terrasse, the French composer. He has written a comic opera (in the European sense, not according to our American idea of the term) in six acts, in which fourteen persons are to take part. It will have its premiere at the Grand Théâtre of Lyon.

The future of the Berlin Komische Oper seems to have been definitely decided. The two managers of the Hamburg Neues Operetten Theater have bought the Komische Oper and the lighter genre of theatrical music, including musical comedy, is henceforth to hold sway in the home of the only institution which has thus far come anywhere near to entertaining into competition with the Royal Opera. Whether or not this represents a fortunate change time alone will show.

Royal Opera Monopoly

That the Royal Opera once more has the monopoly of grand opera is universally and deeply regretted. A competitive undertaking certainly acts and has acted as a stimulus to this hyperconservative institution, from which, contrary to the custom prevalent in other German opera houses, novelties, to a great extent at least, seem to be banished and for which artists are engaged not so much according to their merit as according to their influence.

On Thursday evening of last week Ida Reman, the American, gave a *Lieder Abend* in the Bechstein Saal. The interesting program presented songs of the earliest epoch, from Scarlatti, 1659-1725, and to works of the most modern composers such as Alexander von Fielitz and Debussy. Two songs, "My Lovely Celia," by Montro, and "Molly," by Dr. Arne, proved of the greatest interest to Americans and English-speaking persons because they gave an illustration of the earlier Anglo-Saxon compositions written for words in our mother tongue. Disregarding what seemed at first to over-satiated ears to be a certain naïveté, these compositions are of a simple beauty which unfortunately not many of our composers of the present day are able to match.

A common fault of most American singers was displayed by Miss Reman in the fact of her unsatisfactory English diction. She did much greater justice to Italian, French and German than to her own language. Ida Reman sings her songs with an elegance of style and perfect musical understanding and interprets them in such an interesting manner that she is bound to fascinate her auditors in any concert or in any country. And such was the case on Thursday evening, when the audience became more and more enthusiastic for the artist from song to song. Alexander von Fielitz accompanied the singer with artistic delicacy.

Myrtle Elvyn has such an excellent reputation as a pianist not only in America but also in Europe, primarily in Germany, that it was to be foreseen that her concert would prove an interesting feature of the Berlin season. But no one had expected the success which this highly gifted young American artist met with on Thursday, December 8, in the Beethoven Saal, nor to find that she had made such enormous progress during the four years in which she has not been heard in Berlin. Her program comprised three concerts, the C minor of Mozart, F major of Saint-Saëns and E flat of Liszt.

I arrived too late to hear Miss Elvyn's rendition of the Mozart concerto, but was informed by my confrères of the press that the artist not only did full justice to this work pianistically as well as from a musical standpoint, but that her cadenza in the Allegro movement adapted itself admirably to the style and structure of this master composition. Had the concert ter-

excellent body of musicians accomplished its task is not readily equaled.

The degree of this artist's success cannot be better demonstrated than by the fact that, as a result of this so highly successful concert, Miss Elvyn received two lucrative offers for next season: One for a tour through Australia and the other for a Russian tour. Owing to her American engagements, Miss Elvyn was unable to accept until the year after next.

Miss Elvyn still has a busy season before her. On Thursday, December 15, she played in Gotha with orchestra. On January 4 she will play in Coblenz, also with orchestra, under the conductorship of Wilhelm Kes. During the same month she fills engagements at Eisenach, Weimar, Coburg, Meiningen, Erfurt (with orchestra) and Mühlhausen. In February Miss Elvyn is to play with the Berlin Philharmonic Orchestra at the Popular Philharmonic Concert and at a recital in Leipzig. Many other engagements are pending. In March and April she will go to London to play several times.

It may also be opportune to mention here that Myrtle Elvyn's concert a few weeks ago in Cologne, where she appeared with orchestra and also rendered several solo numbers, resulted in an instantaneous success.

An Attractive Lieder Abend

A *Lieder Abend* which Eva Lessmann gave in the Bechstein Saal on Saturday evening was some new and in part interesting songs. A number of French romances from the eighteenth century for which the accompaniment had been written by the concert-giver's father, Otto Lessmann, the Berlin music critic, proved of interest as a study of the consecutive evolution of music. Furthermore, two new songs sung from the manuscript, by Paul Ertel, showed that Ertel, whose music is never devoid of interest, is less at home, perhaps, in the song than in other absolute forms of the art. Eva Lessmann excels in her natural yet deeply felt interpretation of a song, but her upper notes have a tendency to become rather shrill. Her intonation, also, is not always as pure as it might be. In her tone production she evinces excellent schooling.

On the same evening a pianist of more than ordinary importance, Marie Dubois, gave an interesting piano concert in the Blüthner Saal. For her program she had chosen composers of the present day exclusively. A sonata by the Russian, Serge von Borkiewicz; a prelude and Chants Intimes by Emile Blanchet and Désiré Pâque, respectively, and two compositions by Will Junker Frau Fredrikshamm, a sonata and a ballad which were of sufficient originality to awaken immediate interest, formed part of the program. The remainder consisted of prize compositions collected by the *Signale*, of which *Mélisande*, by Otto Neitzel, was conspicuous by its splendid climax. Such a program represented a risky undertaking for any pianist, and Marie Dubois deserves the greatest credit for subordinating herself for such an object as the propagation of the works of modern composers. Her renditions awakened the desire to hear this excellent artist in other concerts also and in compositions more familiar to us.

On Saturday Beatrice Harrison, the young English cellist, who has of late been attaining so conspicuous a place in musical circles, gave a concert in the Sing Academy, with the assistance of the Philharmonic Orchestra, under the conductorship of Professor Hugo Becker. Were we to write of her value as an artist and of her renditions, we could only substantiate what we have said in praise of the young artist in a previous criticism. That the evening would prove a source of pleasure with such an able master-musician as Professor Becker conducting an orchestra like the Philharmonic, was to be expected.

Evening of Brahms

The Brahms evening in the Philharmonic on Monday, which Dr. Alexander Chessin,

conductor, gave with the Philharmonic Orchestra, unfortunately showed rows of empty seats. Doctor Chessin certainly deserves a little more popularity. The variations in B major of a theme by Haydn, the Duriner concerto and the symphony had evidently been prepared with a great deal of care. Without being a shining light as conductor, Dr. Chessin evinces so many praiseworthy characteristics as a musician and such understanding of his orchestra, that his renditions are always sure to rivet the attention of the audience even though they may not be inspiring. The pianist, Leonid Kreutzer, was the soloist. He played the concerto, disregarding a few rhythmical divergencies from the orchestra, with pianistic finish. A somewhat broader interpretation might have been preferable.

On Tuesday that master of master-singers, Prof. Johannes Messchaert, gave one of his few *Lieder Abends* in the Sing Academy. Have any of our readers ever attended a Messchaert concert? If so, they will have an idea of the frantic enthusiasm which prevailed. And what is more, this enthusiasm is absolutely justified. The older this famous singer becomes the more perfect his work seems to be.

A committee for founding a so-called Volks Oper has been formed in Charlottenburg-Berlin. This committee intends making a general appeal to the public of Berlin for the purpose of getting as many subscriptions as possible. If the result is satisfactory, a managing stock company is to be formed and the Municipal Board of Charlottenburg will be approached for the purpose of having a building erected on the city's property. If a sufficient number of subscriptions is received, the building of the theater will be begun in the Spring and the first opera performance will take place in 1912. It is to receive the name "Deutsches Opernhaus."

At the last concert of the Blüthner Symphonic Orchestra, on December 4, Kappelmeister Edmund von Strauss presented a novelty, an overture to the opera, "Princessin Ilse," by Geissler, which made a success both with the audience and with the press. It is an interesting piece of orchestra writing, which will probably find its way into the programs of most orchestra organizations. Elsa von Grave, the soloist of the evening, made an instant and most decided success with her rendition of the Grieg concerto. She displayed a most brilliant technique, a beautiful, mellow singing tone and her interpretation was most musicianly and of rare effectiveness and brilliancy. She was enthusiastically recalled three times. Mme. von Grave, with her fine stage presence and remarkable pianistic accomplishment, is always a favorite on the concert stage in Germany. She has since September played eighteen times with orchestra in Germany, and immediately after her concert with the Blüthner orchestra she was re-engaged as soloist to appear in Potsdam in early January.

O. P. JACOB.

Elman to Give One New York Recital Only

Mischa Elman is to give only one violin recital each in New York, Boston and Chicago during the coming month. The heavy bookings of dates makes it impossible for him to be heard more frequently, and in consequence Philadelphia, Norwich, Newark, Hartford, Akron, Danville, Grand Rapids, Rochester, Wichita, Kansas City, St. Joseph, Hamilton, London, Ottawa, Toronto, Montreal, Peoria and Columbia are all to be the gainers, as Elman is to give one recital in each of these cities within the next two months. Aside from these New York, Boston, Chicago, Brooklyn, Washington, St. Louis, Louisville, Milwaukee, Omaha, San Francisco, Los Angeles, Portland and Tacoma and places on the regular schedules of eminent artists are included in Elman's tour this Winter. His first concert took place on Tuesday evening in Providence with the Boston Symphony Orchestra. His recital in this city will be given in Carnegie Hall on Saturday afternoon, January 28.



MYRTLE ELVYN

minated after Myrtle Elvyn had played the Saint-Saëns concerto, the impression of the evening would have been that of an unusual sensation, even for Berlin. With her temperamental attainment of the concluding climax she simply carried the audience away. The control of the musical material and the dash of her playing were such that but few among that large audience were unmoved. Her Liszt rendition again placed the music in the foreground, and for that the pianist is to be highly commended. Miss Elvyn possesses a chord technique which many pianists might adopt as a standard.

The Philharmonic Orchestra, under the able leadership of Otto Marienhagen, had one of its best evenings on this occasion. The precision and delicacy with which this

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PAULO GRUPPE'S SUCCESS

in BOSTON — CHICAGO — ST. LOUIS

As Described by Critics in Those Cities

Boston Recital, Nov. 2, 1910

BY LOUIS C. ELSON.

Steinert hall held a large, very interested and enthusiastic audience yesterday afternoon on the occasion of the debut of Paulo Gruppe, a Dutch violoncellist of much ability. Holland has certainly given a good number of artists to this particular instrument, and Mr. Gruppe well sustains the high standard of the Netherlands in violoncello work. Boston has been especially blest with great 'cellists from quite early days, and if our public do not comprehend the fine technical points of this instrument it has not been from lack of opportunities to study them at their best. Long ago it was Wulf Fries who showed us the sympathetic qualities of the violoncello. Then we had, for a time, the best violoncellist of the world—Fritz Giese. Anton Hekking and Leo Schulz have been residents of our city, and have carried on the best 'cello traditions here. At present we have Schroeder, Warnke, Josef Adamowski and Carl Barth. Therefore any violoncellist who appears here must bear comparison with very great artists and must be judged by the high standard that has been established.

Paulo Gruppe underwent the ordeal unscathed. His program gave selections in many schools from the romance of Schumann, the classical style of Locatelli, to the fireworks of Popper. It was rather long and encores were added. He was seconded by a good accompanist at the piano—Karl Bondam—who supported, without crowding, the chief instrument. Locatelli's violin sonatas are built upon the old suite-like form that his teacher, Corelli, employed. The present sonata was, as all of the old sonatas, short in its movements, and well contrasted, without any of the modern virtuosity displayed, but all the more powerful in its purer effects of expression and symmetry. Yet at the end of the finale there was a brilliancy that seemed modern enough. In this sonata Mr. Gruppe showed a good, broad bowing, pure intonation and a very sympathetic tone. There was noble breadth on the C string; there was splendid double-stopping in the *adagio*.

Now followed a vivid contrast, for the second number was a Concerto for 'Cello by Lalo, who thoroughly displays the modern effects of this instrument. The first movement seemed tame after the dignity of the Locatelli sonata, but the slow movement with its recurring figure in the accompaniment, was very effective, and its finale was powerful and well sustained.

Now occurred one of the strongest mistakes that an audience ever made. Here is the program exactly as printed:

Sonata	Locatelli
Concerto	Lalo
Variations Symphonique	Boellmann
Rondo	Dvorak
Andante	Schumann
Vito	Popper

The sonata had three divisions; the concerto also three. When the concerto was ended, the audience, having counted six pieces, got up and went out! A few who knew that more was coming remained in their seats. This happened in Boston, Mass. Whisper it not in New York, tell it not in Cincinnati!

Those who remained (and several of the members of the exodus returned when they heard further 'cello tone) had some most enthusiastic playing given to them. The Boellmann variations were especially noteworthy. Mr. Gruppe is young and has a most attractive stage presence. He has the fault of youth, a rather too constant vibrato and a tendency to extreme power. But these failings lean to virtue's side, and Mr. Gruppe will take his place among the world-famous violoncellists some day.—*Boston Daily Advertiser*.

With the Thomas Orchestra in Chicago

BY GLENN DILLARD GUNN.

The reproach that attaches to the 'cellist in the matter of repertory is not a question of the limitations of the literature alone. It would

seem that it also is concerned with the limitations of the men who play the instrument. Thus one is moved to wonder that the programs of the Thomas Orchestra's concerts during the last nineteen years in Chicago—if they have been correctly indexed—contain no record of a performance of the Schumann concerto for vio-

lone to properly support the solo part. Possibly this was due to Mr. Gruppe's unusually large and virile tone. He makes his instrument sound like the 'cello section of an orchestra, so sonorous, vital, and aggressive is the tone which he wrings from it. It is a tone capable of wide variation, both dynamically and

detract from the abundant temperament and poetry of the reading.

The audience found his presentation of the work so admirable that he was recalled many times and compelled to play as an encore the "Kol Nidrei" of Bruch, bringing to the well worn melody such abundant measure of tonal beauty and such unaffected simplicity that it seemed new and fresh.—*Chicago Tribune*, December 10, 1910.

* * *

Paulo Gruppe played the Schumann concerto for 'cello. He is a young and talented man, with fire in him, feeling for music, and a big prospect ahead. The work itself is not one of the inspired pages Schumann wrote; it makes great demands both on musicianship and technic, yet is not particularly grateful for the instrument, demanding the utmost skill of a master to make it sound, and Mr. Gruppe could not get it all out. He appeared to better advantage in the encore. Georg Schumann's "Liebesfrühling" overture closed the concert with happiness. It is one of those things you are always glad to hear, and the orchestra lifted it through with spirit. They were in fine trim and made everything sound all the afternoon.—*Chicago Daily News*.

* * *

The playing of Paulo Gruppe, the violoncello soloist at the concert, was set forth in Schumann's one and only concerto for the instrument. The concerto contains passages of beauty—the slow movement is, indeed, one of the loveliest things which Schumann ever put down on paper—but even in the hands of the greatest artists the violoncello concerto fails of its effect. Precisely why this should be the case is due, first of all, to the circumstance that a violoncello is unsuited to any such treatment as that which goes to the creation of virtuosity, and secondly, to the fact that Schumann's acquaintance with the things which might be effective on the instrument was of the most inadequate description, and that his inspiration was not—with the exception of the slow movement—burning with the clear and steady flame with which it burned in many an earlier creation.—*Chicago Record-Herald*.

With the St. Louis Orchestra in St. Louis

Soloist Gruppe, but little more than a mere boy, chose as his medium of 'cello utterance the very beautiful and also very hazardous Saint-Saëns concerto for violoncello, which calls not only for a delicate yet commanding technique, but for a temperamental interpretation without which the vital essence of the composition is utterly lost to its hearers.

Happily, however, young Gruppe, blessed with rich native gifts and trained in an atmosphere of sincere art, proved his inherent possession of the inspiration necessary to a worthy performance of this splendid work, and, in so doing, conferred a memorable joy upon his first St. Louis audience.

His mastery of the 'cello, the most deeply soul-moving of all orchestral instruments, is singularly complete and comprehensive. His own nature-response to the score's appeal was nothing less than amazing in one so young. To every changing phase of a composition of wide emotional sweep he gave the most convincing 'cello voicing, an acquittal which justly excited the enthusiasm of his hearers to a high pitch of fervor. The youthful player was made to feel, by long-continued applause, how finely satisfying was his work. He responded to this applause with an admirable playing of Max Bruch's "Kol Nidrei" as an encore.—*St. Louis Post-Dispatch*, Dec. 17, 1910.

* * *

Paulo Gruppe, the young 'cellist, played with fine style and finish Saint-Saëns' Concerto in A Minor, and followed it with Max Bruch's transcription of an old Hebrew hymn, "Kol Nidrei." Young Gruppe will undoubtedly grow to be one of the great masters of the violoncello, the technique of which he needs to master. A beautiful, round, full tone is already one of his characteristics.—*St. Louis Times*, Dec. 17, 1910.



PAULO GRUPPE

loncello and orchestra, yet they list the names of many important visiting and resident masters of the instrument.

We have, in the meantime, heard a great deal about the Schumann 'cello concerto, even if we, who have depended on the Thomas concerts for musical entertainment, have not actually heard the composition until it was brought forward yesterday by the young Dutch 'cellist, Paulo Gruppe. Now we know why other 'cellists have avoided it. Not only is it enormously difficult, but much of the beauty of the solo part is nullified by an inadequate orchestral accompaniment. At least that which Mr. Stock played for Mr. Gruppe gave the impression of insufficient volume and body of

qualitatively, and he is fully alive to the artistic value of contrast. At the same time Mr. Gruppe impressed as too young to have developed those qualities in his interpretative art that are concerned with careful calculation. His is rather a spontaneous art, that speaks naturally and fluently in the cumbersome but tonally eloquent medium of the 'cello. It is based not upon technical supremacy, but upon natural musical gifts. The technical mastery is purely incidental. Also it is entirely complete. It made light of the difficulties of the Schumann concerto, which older 'cellists have long avoided, as has been shown. If all were not mechanically perfect, the shortcomings that were noted were entirely accidental and did not

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ECHOES OF MUSIC ABROAD

Tabloid Opera the Newest Kind of Beecham Pills—Debussy Composing a Ballet for Maud Allan—Minnie Nast and Carl Perron in First "Rose Cavalier" Cast for Dresden Première—Maria Labia to Sing in Vienna

RHEARSALS for the première of "The Rose Cavalier" on January 25 hold the center of the stage at the Dresden Court Opera just now. The singers chosen to create the principal characters in Richard Strauss's *opéra comique* are Minnie Nast, Frau Siems, Fräulein von der Osten and Carl Perron, who on this occasion will sing his last new rôle before deserting into private life. Ernst von Schuch, as a matter of course, will be the conductor, under the composer's personal supervision.

TABLOID opera is the next field that invites Thomas Beecham, the enterprising son of an enterprising father, as a short-cut to the higher musical education of the masses. The new Palladium in London, a variety theater of Hippodrome dimensions, which has just been opened, is to be the scene of this new experiment. Its managing director, Walter Gibbons, has fallen in with the scheme broached by the Beechams's manager, Albert Archdeacon, and as a further evidence of his ambition to elevate the prevailing standard of the music hall stage he has engaged Edyth Walker, as already cabled, for a "two-a-day" engagement this month at a weekly salary that exceeds her monthly remuneration at the Hamburg Municipal Opera.

The first dose of tabloid opera, according to arrangements now completed, will be administered to the public at the Palladium on January 31 and the treatment will be continued for three months. If the experiment proves a success there will be still further justification for the rural rector's bargain-hymnbook version of "Hark, the herald angels sing," proclaiming that "Beecham's pills are just the thing."

"It seems that after an exhaustive trial lasting just twelve months, Thomas Beecham and his father, Joseph Beecham, the well-known millionaire, have come to the conclusion that as yet the fondness of the general public, considered collectively, for grand opera is not sufficiently great to induce them to pay what they no doubt consider high prices for their seats," observes *The Musical Standard*.

"This both Joseph Beecham, himself an enthusiastic musician, and his son deem attributable mainly to the fact that the general public has never been accustomed to opera. They are still of opinion, however, that the general public cannot fail to become enamored of opera when they have been afforded ample opportunity of hearing it, and it is for this reason that Mr. Archdeacon has now definitely arranged with Walter Gibbons, whose high artistic ideals are well known, for a twelve weeks' season at the Palladium, beginning at the end of January.

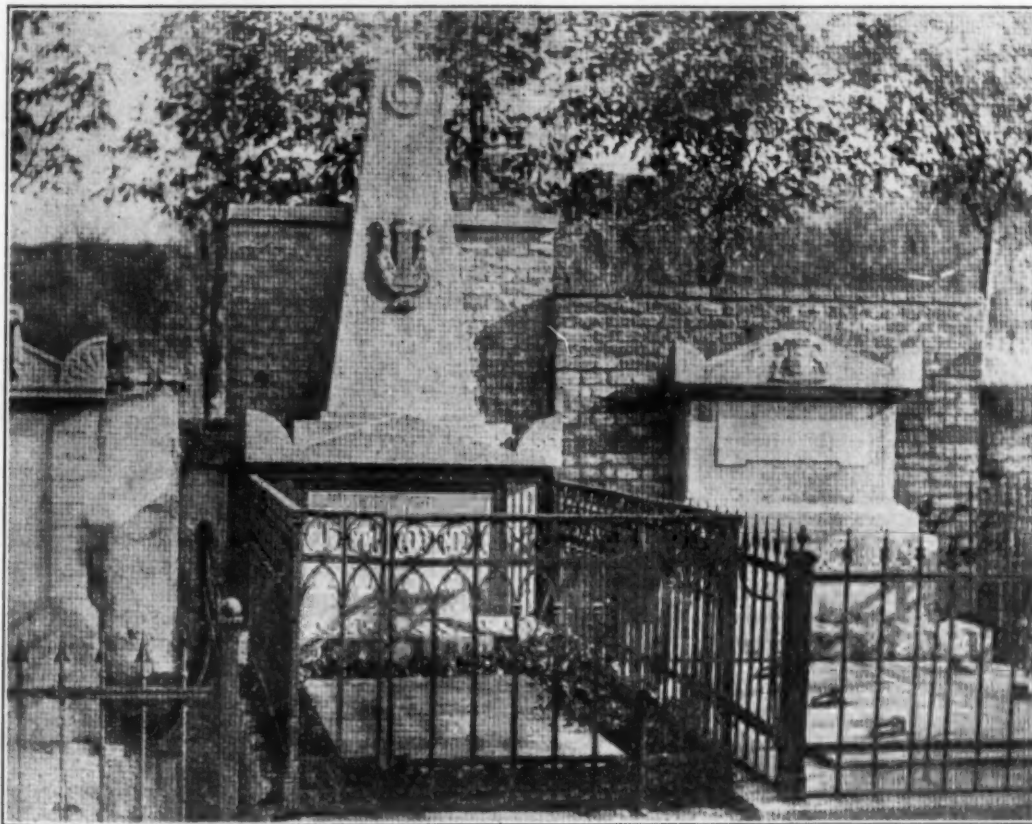
"The operas to be given at the Palladium are both popular in character and recognized classic works. They will be staged and sung precisely as they have been at Covent Garden, all the scenery being specially made and painted for the Palladium, and each opera, given in a condensed form, will last approximately half an hour. Each performance will comprise the main points of the story and the best portions of the music.

"In all about seven operas will be given during the twelve weeks' season, including among others 'Tannhäuser,' 'Lohengrin,' 'Faust' and 'Carmen.' The artists will be entirely British and the operas will be sung in English, and the chorus will contain no fewer than sixty picked members of Mr. Beecham's Covent Garden chorus. On the opening night of the Beecham season at the Palladium Thomas Beecham himself will conduct the operas. Later this responsibility will devolve upon Emil Kreuz, who is one of Mr. Beecham's ablest conductors.

"Joseph Beecham, to whose generosity

the past season of grand opera is due, is keenly interested in the Palladium operatic scheme. It may be mentioned, too, that he has in contemplation a scheme of still wider scope for the provinces, which he considers will enable him to stimulate throughout the whole of the United Kingdom a great love for operatic music.

"Mr. Beecham would like it to be clearly understood, however, that the orchestra that will be employed for his operas at the Palladium will not be his Symphony Orchestra properly so-called, owing to other



Beethoven's Grave in Vienna

and many engagements elsewhere in concerts and opera. The orchestra for the operas will be the one that Mr. Gibbons has engaged especially for the Palladium, specially augmented for the operas.

"It may be added that Mr. Beecham intends later in the year to arrange another season of grand opera, and he will then present several operas of the most ultra-modern type."

The last statement would indicate that the energetic impresario's practical interest in the latter-day products in the realm of lyric drama has not been dashed by the complete failure during his present season of Leroux's "Le Chemineau" and the hardly less complete failure of Eugend'Albert's "Tiefeland." It is true that both of his Strauss productions have proved money-makers for him; the revival of "Elektra" filled the house until he laid it aside to prepare "Salomé." Aino Ackté has won her London public at last in the name part of "Salomé" after several more or less ineffectual efforts in other rôles both this season and some years ago. Clarence Whitehill remains a tower of strength as the *Jokanaan*, but the other principals have changed since the first few performances. The first *Herodias*, Ottilie Metzger, has returned to Hamburg after making the most of one big opportunity as *Carmen*, while Ernst Kraus, the Berlin tenor, has left *Herod* to Franz Costa. Frau Petzl-Demmer, who a few weeks ago sang both *Elisabeth* and *Venus* in a performance of "Tannhäuser," has succeeded Frau Metzger.

"The Flying Dutchman" has been one of the most profitable of Mr. Beecham's

Wagnerian productions. As Mme. Ackté sings *Salomé* twice a week she has been relieved of *Senta*, to which she is less well suited, by the importation of the Danish Signe von Rappe, while Walter Hyde assumes the responsibility for *Erik*. Of the more hackneyed favorites "Faust," with Maggie Teyte as *Marguerite*, has done most for the box office. Now Miss Teyte's Mary Garden range has again found expression in the transition from *Marguerite* to *Mélisande*. In the revival of the Debussy music drama Georges Petit is the *Pelléas*, Jean Bourbon the *Golaud*, and the American, Betty Booker, the boy *Yniold*.

The "high prices" that have obtained at Covent Garden during this Beecham season, to which the Beechams, *père* and *fils*, attribute the sluggishness of public interest in the enterprise in general, range from thirty-eight cents for unreserved seats in the gallery to three dollars for orchestra stalls, with the scale advanced for "Salomé" nights to five dollars for the orchestra and sixty cents for the unreserved gallery.

bussy muse, or Debussy to her art, as the case may be.

With "Masques et Bergamasques" for a title, the ballet has but one act, divided into three scenes. Here are a few notes on the scenario: "The scene is laid at first in St. Mark's Place, Venice, in the 18th century. Characters: Barbarina—Golden Water that Dances.—The Apple that Sings.—Harlequin.—Captain Firibiribombo.—Doctor Bolonais.—Scaramouche.—Truffalda.—Brighella.—Tartaglia.—Young gallants and fishermen."

Towards the end of the prelude the curtain rises disclosing masked gallants passing across the stage accompanied by a band of players of the guitar and viol, who perform a serenade. A chorus of men's voices is heard singing in the wings at the same time.

LANDON RONALD, the young English pianist, composer and conductor, whose rapid rise in his profession has been still further emphasized within the past few weeks by his appointment to the post of director of the Guildhall School of Music in London, has been talking with a representative of *The Jewish Chronicle* on the Jews in music. The interview is well worth quoting in part:

"Wagner's attack on the Jews was beneath contempt. Any man who harbors prejudice against a race on account of its religion must be very narrow-minded. This, of course, quite apart from Wagner's supreme genius as a musician."

Mr. Ronald spoke very emphatically of the Jewish passion for music.

"The Jews," he said, "are great patrons of the opera house and concert halls; although I think that the average Jewish public are not such great concert-goers as they are opera-goers."

"How do you account for the Jewish love of music?"

"I suppose it must be their Eastern blood."

"Has not the cultivation of melody in the synagogue had something to do with the highly-developed musical sense of the Jewish people?"

"Probably it has. But my feeling is that music is in the blood of a Jew. It is part and parcel of the Jew's nature."

"Do you think that there is such a thing as Jewish music?"

"No, I think not. The Jew writes according to the school of the country in which he is born and lives. Mendelssohn, for example, wrote according to the German school. Still, we must bear in mind those wonderful Hebrew melodies sung in the synagogue—some of the most beautiful, in my belief, that have ever been penned. Max Bruch, you will remember, adapted some of them—in particular the 'Kol Nidrei.' I think the synagogue melodies are, indeed, beautiful."

"It has sometimes been said that Jews are not as thorough in their art as other musicians?"

"Well, surely, that is a matter of individuality. It depends on the man himself whether he is thorough or not. You cannot lay down a general law about a whole race."

"Some people are fond of saying that Jews are greater as interpreters than as creators of music?"

"There may, perhaps, be some foundation for that. The great advantage which the Jew has as an interpreter," continued Mr. Ronald, enthusiastically, "is that he has always so much soul and sympathy, which communicates itself to the audience. I do firmly believe that if many of the prominent English singers and instrumentalists before the public at the present moment had a dash of Jewish blood in their veins they would be greater artists than they are."

"It is sometimes said that the late Sir Arthur Sullivan had this drop of Jewish blood. Have you ever heard whether that really was so?"

"No, I have not, though I have occasionally heard the report which you mention. It was said that Sullivan's real name was Salomon. I should imagine that the story of Jewish extraction has very little foundation. Sullivan, you will remember, was of Irish birth—which does not make the report more plausible."

[Continued on next page]

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"Are Jews taking an increasing part in musical affairs?"

"The Jews are the greatest musical nation in the world and occupy an enormous place in almost every branch of the musical art, whether as composers, pianists, violinists or singers. Among Jewish violinists may be mentioned Zimbalist, Kreisler, Mischa Elman and Max Mossel; among pianists, Irene Scharrer and Myra Hess; among singers, Mme. Donalda and Mme. Olitzka; and among composers, Dr. Cowen."

"What about Jewish musical conductors?"

"Besides myself, I can only recall Dr. Cowen. Nor can I recall any Jewish conductor of front rank abroad. Meyerbeer and Mendelssohn are, in my opinion, the great Jewish composers of the past, Mendelssohn being far ahead of the other in merit."

PIANISTS who unwearyingly make the rounds over and over again of three or four hackneyed vehicles for the exploitation of their art with an orchestral background are dispiritingly unwilling to devote time and energy to concertos still untied with the general public. But a little pioneer work now and again, even if it cost the reward an audience metes out to the player for the "thrills" it experiences from works immediately familiar,

might uncover an occasional gem of purest ray serene to relieve the eternal monotony of the limited conventional repertoire. Every sincere effort to open up new highways and byways as worthy of practical attention as the beaten tracks deserves recognition, and for this reason *Die Signale* commends a young pianist named Erika von Binzer for bringing forward Sgambati's little-known Concerto at the second Municipal Symphony Concert in Hagen. The work, it seems, made a distinctly favorable impression upon her public.

REFERRING to the recent appearances in New York of a long-established favorite a writer in *Le Monde Artiste* takes occasion to remark, in an aside, that "the American public loves reputations acquired long ago." This from one of the numerous French periodicals that, echoing the sentiments of the French public, deluge a Félicia Litvinne, to mention but one of many available examples, with the most nauseating superlatives on any and every occasion, betrays a woful lack of any sense of humor.

IN refutation of the report that the Vienna Society of Music Lovers had given up its projected production of Gustav Mahler's Eighth Symphony on account of the colossal difficulties it presents,

it is now authoritatively announced that the performance is only postponed for a few months, at the wish of the composer, who desires to direct it himself. Instead of being given this month it is to be left over until after Mr. Mahler's return from New York in the Spring, perhaps even till the early Autumn.

THAT Maria Labia will be one of the first additions to be made to the singing personnel of the Vienna Court Opera after Hans Gregor assumes his post as its new director has already been hinted in these columns. It is now definitely announced that as soon as Gregor is installed in Felix Weingartner's uncongenial position the soprano, who has been his sole drawing-card at the Berlin Komische Oper since her return from her one Winter with the Hammerstein forces in New York and Philadelphia, will appear at the Vienna institution "as a guest." This of course is merely to provide a graceful prelude to a regular engagement while enabling her to become acquainted with her new public and her new Intendant.

As for the Countess Labia's singing partner at the Komische Oper, the Bohemian tenor Otto Marak, who made an unduly press-agented debut opposite to Luisa Tetrazzini at Covent Garden, he has been engaged for the Hamburg Municipal Opera. The building of the Komische Oper

has not been leased to Hermann Gura for a Wagner Opera House, as was expected, but, instead, to two Hamburg directors, Bendiner and Philip by name, who have determined to convert it into a first-rank home for operetta, a species of amusement with which Berlin is already abundantly supplied.

EVEN "Parsifal" is not exempt from the Amusement Tax in Germany. Concert excerpts from the music drama nominally sacred to Bayreuth were given in Königsberg last month, and a dispatch to the *Elbinger Zeitung* contains this report: "The 'Parsifal' performance by the Academy of Music and the Society of Song Lovers necessitated an expense of over \$2,000. Nevertheless there will be a balance of several hundred marks. The sale of seats for the general rehearsal brought in more than \$425. The municipal Amusement tax is placed at \$300."

DRESDEN'S Mozart Verein arranged a somewhat remarkable program for its second concert of the season. Representatives of three generations of Mozarts received a hearing—Leopold Mozart with a Symphony in G Major; his grandson, Wolfgang Amadeus, with a Concerto for piano in E flat, and this one's father, the great Wolfgang Amadeus, with his Symphony in G Minor. J. L. H.

CHARLES W. CLARK IN NEW PARIS SUCCESS

American Baritone Appears with
the Colonial Orchestra Under
Pierné's Bâton

PARIS, Dec. 19.—Under Gabriel Pierné's direction the Colonne Orchestra played the following program at its concert of December 18:

"Freischütz" (Overture).....Weber
Hymn (with Chorus).....César Franck
"Guercœur" (first time).....Albéric Magnard
"Dances Poloviennes" (with Chorus).....Borodine
"The Sorcerer's Apprentice".....Paul Dukas
Three Songs (for Chorus).....Claude Debussy
Sixth Concerto in E Flat.....Mozart
(For violin—Arthur Hartmann.)
"Götterdämmerung".....Wagner
(Finale scene, Death of Brünnhilde),
Mme. Eva Gripon.

The three Debussy choruses are, of course, written in the unique melodic school that Debussy has established and they combine the work of the most ancient French poet and the most modern French composer. The chorus sang these numbers admirably. Another interesting number was

"Guercœur," a new opera by Albéric Magnard. As it is of the usual length, only the first act was given. The title rôle was created by Charles W. Clark, the celebrated American baritone. Mr. Clark interpreted his part with authority, intelligence and great dramatic force. One is apt to wonder why Mr. Clark is not on the operatic stage.

Eva Gripon, formerly of the Manhattan Opera Company, who sang the part of *Vérité* and later on the death of *Brünnhilde* from "Götterdämmerung," proved herself perfectly adequate in every respect. Arthur Hartmann expressed in Mozart's Concerto in E flat the full beauty and simplicity of the music. He at all times kept it in its bounds.

Nordica to Aid Singing School

Mme. Nordica has consented to be the organizer of the Artists' Musical Branch of the Political Equality Association, of which Mrs. Oliver H. P. Belmont is president. In connection with this branch a singing school will be started under the direction of Madame Gardner-Bartlett, meeting every Wednesday night at 8 o'clock in the rooms of the Fourteenth Assembly District Club of the Political Equality Association, No. 140 East Thirty-fourth street, New York. The very best training will be given, and choruses will be formed for singing all kinds of music. It will be entirely free to those who may join.

PLAY TSCHAIKOWSKY'S SECOND SYMPHONY

Mahler and the Philharmonic Offer
Work That Has Been Heard
Seldom—Mr. Dethier Soloist

Gustav Mahler is not reputed to be one of the most ardent admirers of Tchaikowsky. Nevertheless, at the Philharmonic concert, in Carnegie Hall on December 27—the "Russian night" of the present special series—that master's music completely monopolized the program. It may be, of course, that the conductor does not regard the other composers of Russia as worth while, but at the same time a Tchaikowsky program is generally a thing for which to be thankful. The present one, however, was only partly so. It consisted of the violin concerto, played by Edouard Dethier, the seldom-heard Second Symphony, and the equally infrequent orchestral Suite in D Minor.

According to the writer of the program notes, there is no record of the Philharmonic's ever having played the symphony before. Leopold Damrosch, it appears, introduced it to this country in 1883. The symphony is in the conventional form, but is musically considerably more interesting than the first. It has many of the earmarks of the later Tchaikowsky—the orchestral bustle, glamour, brilliancy, the same instrumental effects, the almost constant contrapuntal movement. Thematically, the composition is weak. In this respect the slow introduction to the opening movement is perhaps the most satisfactory thing in the whole work. Its melancholy theme has the character of Russian folk-melody, and is

repeated with considerable effectiveness at the close of the first division. The second movement is a march, and is more or less pleasing throughout. The close, with its rhythmic drum taps, *pianissimo*, is striking. The scherzo is melodically insignificant, and so is most of the excessively noisy finale. The main interest of this music lies in its relation to the great symphonies of the composer's later years.

The D Minor Suite is the product of Tchaikowsky's later period, having been composed after the Fourth Symphony. It consists of an introduction and fugue, a waltz, an intermezzo marked *andantino semplice*, a march, a scherzo and a gavotte. Mr. Mahler omitted the scherzo, and might advantageously have done the same with the waltz and the march, both of which are quite unworthy of Tchaikowsky's genius. Throughout the suite Tchaikowsky's orchestral genius is gratifyingly in evidence, and the work contains some things representative of the greater Tchaikowsky.

The Philharmonic played both the suite and the symphony in excellent style. Mr. Dethier's work in the exacting concerto called for considerable commendation, and at the close he was called back to the stage a number of times. He played it with understanding and much technical finish, certain flaws of intonation and an occasional impurity of tone being about the most serious shortcomings. The cadenza of the opening division was brilliantly delivered. H. F. P.

Lost Operas Recovered

The two opera scores entered in the Metropolitan Opera Company's \$10,000 contest for the best new opera by an American, which were stolen from an Adams Express wagon in New York Christmas eve, were recovered by the police December 29, and Dennis Higgins of No. 238 East Sixty-fourth street, who returned the manuscripts, was arrested on complaint of the express company and held for examination.

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IMPOSSIBLE TO IMPART TEMPERAMENT

If Piano Pupil Has It Not, Teacher Is Helpless—But, at Least, Says Paolo Gallico, the Student Can Be Taught to Play with Taste and Intelligence—Strength and Weakness of the Piano and the Vital Importance of the Singing Tone

GIVEN a piano teacher and a pupil, who is lacking in emotionalism of temperament; granted that the former realizes the practical impossibility of success without this precious asset according to the conditions of musical taste at this stage of the world's progress, what is the course to be pursued?

Obviously, the teacher cannot refuse to give the pupil the benefit of his instruction—we are speaking, of course, of the average teacher—nor can he supply what nature has withheld. If temperament is definitely proved to be absent there is no earthly likelihood that the teacher will be able to create it. So just how is the teacher to accomplish his end of turning out a good pianist in such an individual? On this and one or two other matters relating to piano playing the eminent pianist and instructor, Paolo Gallico, recently made the following observations to a representative of MUSICAL AMERICA:

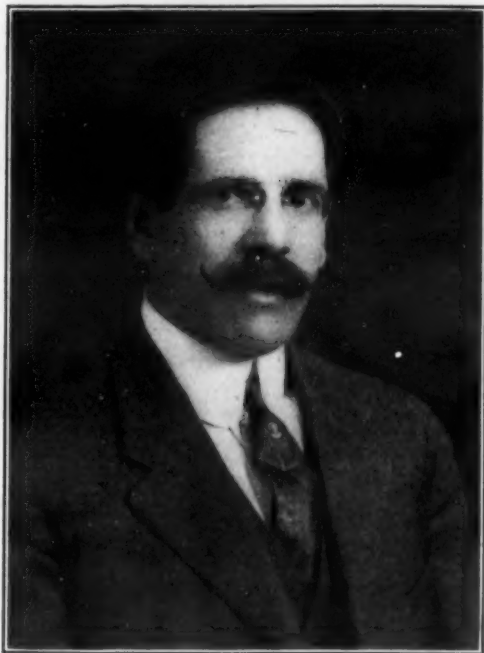
"If the quality of emotion is not born in a pupil there is no use in trying to put it into him. But in such a case it is still possible to teach the student to play with taste. By this I mean that, even though he does not feel what he is interpreting, he can be taught to render his music with artistic phrasing, with the proper accentuation and all the dynamic shading demanded by the composer. In short, his deficiency need by no means prevent him from being an intelligent pianist.

"I need not say that technical perfection is necessary. The perfection of technic involved in playing the notes correctly we shall take for granted and leave out of the discussion. Nevertheless, it is my habit to classify all matters of phrasing, dynamics and so on under the general heading of technic. Let me call rather this phase the 'geistliche technik,' or 'spiritual' technic. Correct phrasing must be insisted upon and can be taught any pupil. It is to the pianist what the proper use of the breath is to the singer, the proper management of the bow to the violinist.

"A performer of imagination and temperament will not necessarily adhere at all moments to the precise degrees of loudness and softness indicated by the composer. For a person not thus gifted, however, it is necessary to observe the indications in the score with strictness. I always insist from the outset that my pupils defer to dynamic indications, even when playing the simplest of exercises. And here we touch another point that is frequently disregarded, namely, that in every technical exercise it is possible to secure an increased degree of musical interest by following carefully the various dynamic and speed requirements. Some of the least important études of Czerny take on

quite a new tinge in this manner. I am, by the way, a believer in the studies of Czerny, and I cannot say that I am of the opinion that without undertaking exercises of this kind it is possible to jump right in to play Chopin, Mendelssohn, Beethoven, Schumann and so on. That would be very much like trying to make some one learn to read by starting him off on Shakespeare or the great classic writings.

"The piano is the most important single



Paolo Gallico, Pianist and Pedagogue

instrument, if we do not consider the organ. It is like the orchestra, in that it can play everything and needs no support, as does, for example, the violin. The latter is far harder—at the beginning. In the piano the tone is already made for you. In the violin you have to make it yourself. But the piano has a great weakness. One cannot prolong its tones as one can on a string instrument. The moment the key has been struck the tone begins to die. The emotional artist can express his ideas to excellent purpose on the violin by the degree of pressure which he puts into the stroke of the bow.

"Now, what the pianist has got to strive to achieve is the nearest equivalent for this in the production of a singing tone. Without this he can never hope to achieve distinction. Without this he utterly fails to fulfill his mission. Just how I should go about to teach the production of such a tone is not a matter which I could reasonably hope to discuss in a few minutes. It involves the greatest amount of detail. Suffice it to say that it is to be secured by

means of what I should call the 'clinging touch with relaxed wrists.' This quality of tone is the unmistakable stamp of the true artist."

REMARKABLE FEATS OF A CHILD PIANIST

Twelve-Year-Old Protégé of Mrs. Virgil Reveals Astonishing Agility in Technic in Difficult Program

In an attractive recital at the Virgil Piano School, New York, on Monday evening, December 19, Lucille Oliver, a protégé of Mrs. Virgil, and who is not yet twelve years old, played a whole recital so remarkably well as not only to interest her audience, but to hold its rapt attention throughout the evening. None but "wunder kinder" have in the past been able to do such a thing, yet this child not only played extremely well a difficult program containing such compositions as "Waldstein Sonata," Beethoven; "The Witches' Dance" and "Czardas," MacDowell, "The Erl-King," Schubert-Hoffman, and the Liszt Rhapsodie, No. 11, but also illustrated at the "Tek" and piano a number of technical points involving trills in double thirds with every pair of fingers at a speed of 600 notes a minute; interlocking chords, up and down three octaves, at a speed of 432 chords per minute; a velocity scale at 1152 notes per minute, increased to more than 1200 notes per minute on account of an encore; backward arpeggios at nearly 800 notes per minute, and octaves more than 600 notes per minute, to say nothing of a rhythmical scale beyond the ability of the majority of pianists to execute.

Mrs. A. M. Virgil, the director of the school and author of the Virgil method, says that these and many other surprising results are accomplished through direct and positive instruction in the right kind of technic and the use of the right kind of facilities.

"Our best results," said Mrs. Virgil, "are secured by working in the exactly opposite way from that which has always been followed. To-night's playing proves the value of dropping the old unreliable way of study and practice for ways which are at once clear, positive and unchangeable. A child's technic ought to be up to and beyond the technic required by any of his pieces. In this way an easy mastery of a piece is secured, as to execution, leaving, for further work, the more delightful task of tone study and effect."

Two new pieces graced the program which deserve mention. They were a "Concert Mazurka" and a Minuet by Mrs. Virgil. They were excellently played and warmly received.

Elena Gerhardt's Teacher

In an interview with Elena Gerhardt, in London, published recently in MUSICAL AMERICA, it was erroneously stated that Mr. Hedmond was her teacher. Mrs. Hedmond is the one to whom credit should have been given.

Siegfried Wagner has been invited to conduct a Lamoureux Concert in Paris.

ORATORIO SUNG BY BIG CHICAGO CHOIR

Apollo Musical Club Gives Its Annual Performance of "The Messiah"

CHICAGO, Dec. 30.—The Apollo Musical Club, augmented to 300 voices and in high state of efficiency, opened its annual season under the direction of Harrison Wild with a presentation of "The Messiah" last Friday evening at the Auditorium.

The St. Paul Symphony Orchestra had been secured to support the singers and play the incidental Pastoral Symphony and gave a good account of itself, emphasizing the fame that had preceded it. The orchestral accompaniments for this body of singers has been the subject of debate from time to time and happily the visitors gave no cause for caustic comment.

The singers showed unusual skill in their work, details of attack, finish and shading having passed into the stage of fine art. Director Wild received the artistic liberty of taking some unusual tempi not perhaps in accord with tradition but productive of fine effects realized through the wonderfully trained vocal body. Perhaps this unusual care may have militated in some degree against roundness and fullness of tone, and volume of sound was not as marked as in time past. Comparatively speaking, the male choir appeared to have the advantage of the fair contingent; the alto body seeming somewhat light and the sopranos lacking solidity. The choruses of the latter half of the oratorio were given with unusual fire and finish.

Evan Williams, a tenor of high attainments, who has won world-wide recognition as an oratorio singer, added to the importance of the occasion by his presence. Mr. Williams is a familiar figure on the local concert stage and his work invariably arouses the greatest enthusiasm.

Mabel Sharp Herdieu, the soprano, more than satisfied sanguine expectation, singing all the music allotted to her with beauty and distinction. Albert Boroff officiated as the basso and carried the part with dignity; while Marie White Longman proved a splendid presence. Her style and the beauty of her diction were favorably commented upon, particularly in her singing of "He Was Despised." Arthur Dunham gave fine service at the organ, which has finally been brought into a state of tune—something rare for this great instrument. C. E. N.

Bayreuth's *Beckmesser* in "Die Meistersinger" next Summer will be Heinrich Schulz, of the Weimar Court Theater.

Maria Labia, of the Berlin Komische Oper, has been appearing as a guest at the Court Opera in Weimar.

Georges Hue's "Le Miracle" is the December novelty at the Paris Opéra.

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MUSICAL CINCINNATIANS MAKE KNOWN THEIR WANTS

Interesting Replies to Orchestra's Offer to Play a "Request Program"—Compositions That Have Won Popular Favor

CINCINNATI, OHIO, Dec. 31.—The request program which will be given by the Cincinnati Symphony Orchestra on March 3 and 4 has aroused widespread interest among musicians of Cincinnati and vicinity, and the office of the Orchestra Association has been fairly deluged with requests, many enthusiasts soliciting requests from their musical friends, hoping thus to insure the performance of some favorite work.

Up to Saturday, the last day for receiving requests, more than one hundred and fifty different orchestral works had been asked for, and for some of these a great many requests have been made. The following list of works suggested will serve to show as nothing else could the appreciation of good music which exists in Cincinnati and the interest which is taken in the Orchestra programs.

Tschaikowsky: "Pathétique"; Overture, "Romeo and Juliet"; "Nutteracker"; Suite; March Slav; Fifth Symphony; Overture, "1812"; Andante Cantabile.

Beethoven: First Symphony; Second Symphony; Fourth Symphony; Sixth Symphony; Seventh Symphony; Eighth Symphony; Ninth Symphony; "Egmont"; and "Pastoral" Symphonies; "Leonore" Overture; "Leonore" No. 2; "Namensfeier"; Choral Fantasia; Minuet and Fugue for strings from Op. 59.
Wagner: "Lohengrin" Prelude; Prelude to "Parsifal"; "Rienzi" Overture; Liebestod; "Tristan and Isolde"; "Preludium"; Prelude to Act III, "Lohengrin"; Overture to "Tannhäuser"; "Ride of the Valkyries"; Kaiser March; Siegfried Idyll; Siegfried's Death; Entire Wagner Program; "Magic Fire" (Walküre); "Flying Dutchman."

FIRST HEARING OF SOME NEW AMERICAN SONGS

Arthur Farwell Gives Recital of Original Compositions at Mrs. Kelsey's Home in Grand Rapids

GRAND RAPIDS, MICH., Jan. 2.—Mrs. Charles B. Kelsey, president of the National Federation of Musical Clubs, provided the musical feature of this city's New Year's eve, in the presentation of Arthur Farwell in a program of original compositions.

Mr. Farwell was the guest of Mr. and Mrs. Kelsey for New Year's, and their beautiful home on Washington street was opened to several hundred guests for the event.

Mr. Farwell, who played a number of his compositions for piano, was assisted by Francis Campbell, baritone, and Ferdinand Warner, pianist, who accompanied the songs. The program, which contained two new songs, presented for the first time, was as follows:

American Indian Melodies, "Dawn," Mr. Farwell; "Ships that Sail," "Du Bist wie Eine Blume," "Meeting," Mr. Campbell; "Ichibuzzhi," Nocturne from "The Dominion of Hurakan," "Navajo War Dance," "Impressions of the Wagon Ceremony," Mr. Farwell; "Song of the Deathless Voice" (MS.), "Old Man's Love Song" (MS.) (first time), Mr. Campbell, with the composer at the piano; Symbolistic Study, No. 1, Mr. Farwell; "Farwell" ("Ae Fond Kiss, and Then We Sever"—Robert Burns) (MS.) (first time), Mr. Campbell.

The feature of chief interest upon the program was the rendering of the new song on the famous lyric of Burns, this song having just been completed and dedicated to Mrs. Kelsey by the composer as a Christmas gift. This, as well as the other songs, were admirably sung by Mr. Campbell, who has a baritone voice of sympathetic and commanding quality, as well as a mature and thoughtful manner of interpretation. In the Burns song, which, while, melodically, comparatively simple, is rich and modern in the harmonic plan of its accompaniment, Mr. Warner showed his remarkable powers as an interpreter, chief among which are depth and subtlety of insight and finish in performance.

The "Old Man's Love Song," based upon an Indian legend and song, and which was also given its first hearing on this occasion, deeply impressed the audience.

In connection with the Indian numbers upon the program Mr. Farwell gave a brief account of the mythical and legendary sources from which these compositions were derived.

The Christmas decorations, which were still hanging, gave a festive appearance to the large rooms of Mrs. Kelsey's home, and the guests were enthusiastic in their reception of the program.

Brahms: Symphony No. 2; Overture, "Academic"; Serenade No. 2.
Mozart: "Jupiter"; Overture, "Marriage of Figaro"; Twelfth Mass; "Il Fluto Magico"; Overture in Handel style; Three German Dances (1605).

Strauss: "Tod und Verklärung"; Symphonic Poem, "Don Juan"; "Don Quixote," or "Thus Spake Zarathustra"; "Salome"; Symphony in F Minor; Serenade for Wind Instruments, Op. 7.

Schubert: "Unfinished" Symphony; C Major Symphony; "Rosamunde."

Ivanow-Ippolitow: "Esquisses Caucasiennes." Schumann: Second Symphony; Fourth Symphony; Rheinische Symphony; Overture—Scherzo and Finale—Op. 32.

Liszt: Tasso, "Lamento and Trionfo"; Les Preludes.
Sibelius: Symphony; Swan of Tuonela; Tone Poem, "En Saga."

Saint-Saëns: Symphonic Poem; "La Danse Macabre."
Borodine: "Steppenkitze."

Berlioz: "Romeo and Juliet"; Symphonic Fantasia; Harold in Italy; Hungarian March, "Damnation."

Debussy: Nocturnes; Afternoon of a Faun; Pelléas and Mélisande.
Dvořák: "Carnival"; Fourth Symphony.

Glazounov: Oriental Rhapsody; Carnival Overture; Seventh Symphony.
Mendelssohn: "Scotch" Symphony; Wedding March; Hebrides Overture; "Die Schöne Melusina"; Overture, Op. 27.

Wagner: The Spell of Good Friday, "Parsifal."
Bach: Air on G String; Suite in D; Suite (arranged by Mahler).

Haydn: Symphony Militaire; Bacchanalia from "The Seasons"; Farewell Symphony; Symphony No. 20; Symphony, "Mit dem Paukenschlag."

Grieg: Peer Gynt Suite; "Zug der Zwerge." Chopin: Funeral March; Polonaise.
Elgar: Overture, "Cockaigne"; Overture, "In the South"; Pomp and Circumstance.

Strauss: Sinfonia Domestica; Till Eulenspiegel.

MRS. A. S. WHITE'S SONG RECITAL PLEASURES PARIS

One of Several Pupils of Mr. and Mrs. Dossert, Who Are Achieving Distinguished Success

PARIS, Dec. 21.—Mrs. Achibald S. White, who has recently returned from London, gave a song recital on Sunday, December 19, at her home, No. 21 Avenue du Bois de Boulogne. Mrs. White, who is one of the most beautiful women in Paris, was a delightful hostess and the charm of her personality added to her gifts as a singer, have won for her a well-merited social success in the French capital. The program included songs of Duparc, Debussy, Massenet, Hugo Wolf and Richard Strauss. Mrs. White's voice is a mezzo-contralto of unusual warmth and richness. To an artistic temperament by which she imparts exquisite sentiment to her interpretations, she unites a diction, in all the languages in which she sings, that is beyond criticism. While in London Mrs. White sang at a reception given for her by the Honorable Mrs. Edward Stoner. Mrs. White will give another recital in the near future at the home of her teachers, Mr. and Mrs. Dossert.

Several important engagements have recently been made by pupils from the Dossert studios. Jeanette Allen, for two years prima donna of the Breslau Opera, and more recently of the Komische Oper at Berlin, has been engaged for "The Girl of the Golden West." Miss Allen has been heard recently in many prominent salons, notably at the home of Mme. Mallet, who is well known in the Paris musical world; at the home of the Princess Millikoffs, and in recital for Mme. Silvers, Mme. Hermann, Mme. Reichenbach and M. Hasselmanns.

John Norris, a talented young baritone, who studied all last year in Paris with Mr. Dossert, has signed a three years' contract with the Savage Company. M. Feederoff is singing with success in leading tenor rôles at the Opéra Comique, Paris.

Pierné's "Mystery" in New York Church

Pierné's "Mystery" was given at St. George's Church, New York, last Sunday night under the direction of Homer Norris. A chorus of one hundred children sang the difficult parts allotted to them with admirable attack and keen sense of rhythm. The soloists were Mme. Mulford, contralto; Annie Roth, Emma Schlotterbeck, Jane Daniel, Jean Underhill, H. T. Burleigh and A. G. Krahe. The New York Symphony Orchestra played the score.

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AMERICAN SINGER WINS SUCCESS IN IRELAND



Gertrude Rennyson, the American Soprano, with Her Dog, "Beppo," from a Snapshot Taken Recently in Vienna

ACCORDING to letters just received in New York from Belfast, Ireland, Gertrude Rennyson, the American prima donna soprano, who is at present devoting herself largely to concert appearances, won a distinct triumph on December 17 in that city when she sang with the Philharmonic

Society of Belfast in "The Messiah." The attitude of the audience towards Miss Rennyson was markedly enthusiastic and the applause amounted to an ovation. The chorus includes 400 singers. The local papers speak in terms of high praise regarding Miss Rennyson's work.

PAY THEIR TRIBUTE TO HUMPERDINCK

Musicians Honor Him at Dinner Following "Königskinder" Premiere

They did honor to Engelbert Humperdinck in a dinner at the Hotel Astor, New York, on Friday evening, December 30. It was not alone the composer of "Königskinder" to whom the tribute was paid, but the man himself, modest, gentle and beloved of his fellow-musicians. The Bohemians, an organization whose members include the leading musicians of New York, gave the dinner and nearly every well-known musician and critic of the city—about two hundred in all—were among the diners.

The composer sat under German and American flags and beamed at the speakers while they flung compliments at him in German. Songs were sung in his honor by singers of the Metropolitan Opera Company, and in all respects it was an occasion that must have warmed the heart of the guest of the evening.

When it came Professor Humperdinck's turn to speak the diners rose to their feet, chorused "Hoch soll er leben" and waved their wine glasses at him.

"The only English I can say is 'I thank you very much,'" Prof. Humperdinck said in English as he rose. "Even in my own tongue I cannot do more than express my thanks," he then went on in German. "I want to thank the directors of the Metropolitan Opera House for having staged my

opera in the very finest possible way. I want to thank them also for the artists they chose to perform the rôles.

"I was in this country five years ago, and I want to say that America seems to have made a great stride in operatic progress since that time. The composers of Europe are now having the first performances of their operas given over here instead of in their own country. European composers are coming to think that New York is the centre of the operatic art, and not the European cities.

"Before I resume my seat I want to drink two toasts, one to the Metropolitan Opera Company of New York and the other to the organization of New York musicians—The Bohemians."

Walter Damrosch turned a neat phrase when he paid his respects to the composer.

"This quiet, gentle artist learned his art at the feet of the Great King, and we American musicians feel that he is indeed worthy to be one of the 'children of the King,'" was the way Mr. Damrosch put it.

Some of those who told Herr Humperdinck what they thought of him were the critics, and H. E. Krehbiel, of the *Tribune*, said:

"Let me tell you, honestly, that I never was prouder of my associates—the guild of critics—than when I read every paper published in New York the day after the opera was produced. I did not know beforehand how many ideals so many different men might have. But they all agreed on one fact—that at last and again we had a work that represented pure, lovely beauty. They call me the dean, but if I have children in the press that know such beautiful things when they hear them I am willing to get old and accept the responsibilities of age."

Henry T. Finck, of the *Post*, recalled that Humperdinck had once been Wagner's

amanuensis and had copied the score of "Parsifal."

Rubin Goldmark, president of the Bohemians, acted as toastmaster.

"We are the first organization in this country—musical or otherwise—to greet the creator of the new masterpiece," he said, "and it is fitting that we should be the first to greet him, as our societies represent the professional musicians of the city. Every true musician admires those who have attained the eminence of being a recognized master."

Most of the artists who created male rôles in "Königskinder" at the premiere the previous Wednesday evening were present. Hermann Jadowker, who sang the *King's Son*, was the exception. It was said that he did not want to be there, for the reason that he had been told that the critics would be among the guests, and he did not like what the critics had said of his performance. Jadowker himself said that he was unable to attend because he wanted to hear his fellow countryman, Dimitri Smirnoff, on his American debut at the Metropolitan.

The guests included Alfred Hertz, who was the conductor at the first performance; Otto Goritz, who sang the *Fiddler*, and Albert Reiss, who sang the *Broom-maker's* part; Karl Jön, who will sing the rôle of *King's Son* in the performance on January 14, was also present and sang.

Among others at the dinner were Franz Kneisel, Arturo Toscanini, Paolo Gallico, Sigmund Herzog, Victor Herbert, Frank Damrosch, Arnold Volpe, Dr. Joseph Jacoby, Nahon Franko, Paul Foerster, Baron Ernst von Wolzogen, Baron Paul Vietinghoff, J. W. Cassell, Max Thompson, Richard Arnold, Theodore Spiering, Raphael Joseffy and Leo Schulz.

MARTIN AT THE WALDORF

His and Destinn's Singing and Macmillen's Violin Playing Delight Bagby Audience

Riccardo Martin, tenor, and Emmy Destinn, soprano, of the Metropolitan Opera House, with Francis Macmillen, violinist, and Fernando Tanara and Richard Hageman, at the piano, were the artists at Mr. Bagby's musical morning at the Waldorf-Astoria, New York, on December 29. Mr. Macmillen opened the program with the finale from the violin concerto of Mendelssohn, played delightfully, and was followed by Mr. Martin in a group of songs—"Rondel de l'Adieu," De Lara; "Romance," Debussy; "Die Nacht Ist Weich," Von Fielitz.

Mr. Martin was in his best voice and sang with the beauty of tone and of art to which he has long accustomed us. When it is said that Mr. Martin sang as he is accustomed to sing, much is said. He was applauded with unreserved fervor. Miss Destinn sang the aria from "Samson et Dalila" and several other members beautifully, and the rich tone which Mr. Macmillen drew from his violin with such finished art awakened loud enthusiasm.

Mischa Elman with the Boston Symphony

Mischa Elman, who is to be the soloist at both of the Boston Symphony concerts in Carnegie Hall on Thursday evening, January 12, and Saturday afternoon, January 14, respectively, has elected to play at the evening concert Lalo's *Symphonie Espagnole*, which he has never played here. On Saturday afternoon he will play the Mendelssohn Concerto. On Thursday evening Mr. Fiedler has selected Beethoven's Seventh Symphony for the principal number and for Saturday afternoon the Second Symphony of Sibelius in D Major will be the principal work.

With a Thomas centenary festival in preparation for next Summer the city of Metz has placed on the house in which the composer of "Mignon" was born a tablet with this inscription: "Ambroise Thomas, born in Metz, August 5, 1811, died in Paris, February 12, 1896."

The centenary of Schumann's birth has so far been wholly ignored in Italy, but in order to atone in some measure for this omission the Roman Section of the International Society for the Diffusion of Chamber Music has decided to devote one of its next concerts to his works.

A LEADING BERLIN MUSIC CRITIC WITH HARVARD TRAINING



Dr. Hugo Leichtentritt, Critic of Berlin "Signale," and a Historian of Music

BERLIN, Dec. 22.—Dr. Hugo Leichtentritt, music historian and the critic on the *Signale*, is a German-American, born in Posen, Germany, in 1874. In 1889 he went to America and studied at Harvard College from 1891 to 1894, taking his degree of Bachelor of Arts. Later he devoted himself to musical studies and research in Paris and in 1895 studied composition at the Königliche Hochschule für Musik. After pursuing his further musical studies at the University of Berlin, Doctor Leichtentritt received the title of Doctor of Philosophy for his dissertation "Reinhard Keiser in His Operas." Since 1901 has been teacher of composition and the history of music at the Klindworth-Scharwenka Conservatory of Berlin.

From 1901 to 1904, Doctor Leichtentritt was critic for the *Allgemeine Musik Zeitung* and later filled the same position for the review of the International Society of Music and the *Neuen Zeitschrift für Musik* in Leipzig. Since 1907, Dr. Leichtentritt has been one of the chief music critics of the *Signale*. He is considered an authority on the history of music and has written many excellent works on the subject.

Archbishop's Ban on Quebec Opera

QUEBEC, Dec. 24.—Considerable of a sensation has spread through the city as the result of a pastoral letter issued by Archbishop Begin and read in all the Roman Catholic churches prohibiting the faithful from attending the performances of the Grand Opera Company of Montreal. The letter was issued on the eve of the season of eight performances which begins tomorrow. The Archbishop takes the action on the ground of morality. The theater is practically sold out for the opening performance and the indications are for a large attendance at all the performances.

A special season of Italian opera is to be held next May at Kroll's Theater, Berlin, with visiting artists of note.

Fritz Steinbach recently conducted in Vienna for the first time, winning an uncommon success.

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"HAIL COLUMBIA"

LIKE the majority of the American national songs "Hail Columbia" is not, artistically at least, worthy the honor that has been bestowed upon it. Unfortunately no national anthem befitting the country's greatness has been composed.

In a national air worthy the name, simplicity and strength should be dominant features, but "Hail Columbia" certainly does not possess these characteristics. The words—very tame and little more than doggerel—were written by Judge Joseph Hopkinson in 1798 to oblige an actor named Fox, who, it seems, sang it with great success at one of the theaters at Wilkesbarre, Pa.

This is believed to be the only poem of which Judge Hopkinson was ever guilty, and if "Hail Columbia" is a sample of his ability we have reason to congratulate ourselves.

The music was taken from a piece called the "President's March," which, at the time the words were written, was ten years old and had been strummed by the belles of the period upon their pianofortes until it had reached a state of threadbareness. It was the work of a German named Fyles, who had composed it for the use of the orchestra of the John Street Theater, New York, for an occasion when Washington was the guest of honor.

The verses bristle with absurdities, as witness the line:

"Firm, united let us be
Rallying 'round our liberty."

The ability to rally 'round one's liberty would seem to be a feat of some difficulty of accomplishment.

Judge Hopkinson died in 1842.

HARVEY PEAKE.

HERBERT'S GRAND OPERA

Chicago Opera Company Busy Preparing Production of "Natoma"

CHICAGO, Jan. 2.—Victor Herbert, the composer, has spent several days in Chicago in connection with the preliminaries of his new opera "Natoma," which will be produced by Andreas Dippel and the members of the Chicago Grand Opera Company in Philadelphia. Joseph D. Redding, the librettist of "Natoma," has also been in this city. Mary Garden will sing the title rôle, which is an Indian girl. Lillian Grenville will appear as the fascinating pale-face Barbara, John McCormack will play the American Lieutenant; Mario Sammarco, the famous Italian baritone, who speaks excellent English, will have an important part.

Mr. Herbert expressed himself as highly gratified over the selections for the parts. The opera company have already become pretty well saturated with California atmosphere through "The Girl of the Golden West," so that they will take all the more readily to "Natoma," which is an opera of California.

C. E. N.

Havemeyer Stradivarius Seized in Forfeiture Suit

A forfeiture suit brought by the New York customs authorities involving a Stradivarius violin said to be worth \$20,000 or more is pending against the estate of Henry O. Havemeyer, late president of the American Sugar Refining Company. The violin was seized by customs officers at the home of Mrs. Havemeyer, in New York, about the middle of September.

The alleged act of smuggling occurred in September, 1905. The violin is known as the Klieswitzer Stradivarius and was brought to New York to become a part of a collection of violins.

The answer put in by the Havemeyer counsel to the suit is said to plead the statute of limitations.

Mme. Lehmann and Her Quartet on Their Way to New York

Liza Lehmann, the composer-pianist, and her English quartet, will return to New York on January 7 after a three months' tour to the Pacific coast and the South. Mme. Lehmann will give her first recital in New York this season on Monday afternoon, January 9, at Mendelssohn Hall. Her program will consist of selections from "The Golden Threshold," miscellaneous solo numbers by each member of the quartet, "Four Cautionary Tales and a Moral," and "The Happy Prince," which will be recited with music by Miss Constance Collier.

Straus Comic Opera a Success

VIENNA, Dec. 24.—Oscar Straus's new comic opera, "Mein Junger Herr," is an emphatic success. It has just been tried out at the Raimond Theater. The score includes a typical Straus waltz. New York is to hear the opera sung by F. C. Whitney's company. Mr. Whitney has also secured another piece, "Die Kleine Freundin," on which Straus is at work.

NEW YORK AS MUSIC CENTER

Incidents Which Long Ago Established Standing of the City

The performance on the Metropolitan Opera stage of two operas produced for the first time anywhere is not at all flattering to the self-love of the communities which regard themselves as the Bethlehems of opera. It is supposed, however, to be remarkably gratifying to ourselves, and we are told on all sides that we have "become a musical center." Precisely what a musical center means no one has ever been able to decide, and decision is made the more difficult, seeing that Boston and Pittsburgh lay urgent claims to the same distinction.

If it means a place where musical reputations are made, then New York has long been a musical center—in fact, the only musical center on the continent of North America. If we have not had operas produced here there are many singers who, had it not been for the occasions and chances given to them in New York, would not have become celebrated as early in their careers as they did. Of these, Lilli Lehmann is the most striking example. In her day she was the most impressive of Wagnerian artists. Yet Europe did not accept her until she had proved her excellence worth on the stage of the Metropolitan.

In the same way Madame Olive Fremstad, who had been singing small parts in Bayreuth, came over here a few years ago and demonstrated—as *Venus*, in "Tannhäuser"—qualities of an order so remarkable that Wagner rôle after Wagner rôle was assigned to her. Thus she steadily won her way into the front ranks of actress-singers, and did it on the stage of the Metropolitan.

For many years Covent Garden has kept an eye on New York doings for the reason that the taste of the London and New York public is much the same. Indeed, at one time Mr. Maurice Grau was the head of both houses at the same time.

The chief reasons of the production of "Königskinder" and "La Fanciulla del West" in New York are not far to seek. The actual producing resources of the Metropolitan now surpass anything that Europe can offer. Ideal casts were at the disposal of the management, and lastly, the directors of the Metropolitan were not ungenerous to the two distinguished men who have been such welcome and such honored guests among us.—New York Telegraph.

Lilla Ormond to Give New York Recital

Lilla Ormond, the contralto, will give her first song recital in New York on Wednesday afternoon, January 11, at Mendelssohn Hall. Miss Ormond's program will consist of selections by Schumann, Faure, Gounod, Hahn, Chadwick, Ronald, Colburn, Brahms, etc.

Maggie Teyte has become so popular in London that she could afford to suspend the usual free list at her last concert of old French arias, in which the Beecham Orchestra supported her.

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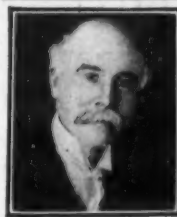
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Mme. Busoni, Wife of Famous Pianist, Thinks They and Not Women Need Emancipation—Her Husband's Favorite Way of Composing

INTERVIEWS are religiously avoided by Ferruccio Busoni, the pianist. But as interviewers are persistent in their endeavors to unearth facts about the great artist some one has to furnish them. This "some one," in Busoni's case, is Mme. Gerta Busoni, his wife, who is happy to sacrifice herself in order to insure her hus-



Mme. Gerta Busoni

band's comfort. Whatever disappointment may be felt in being compelled to forego a conversation with the pianist in person is amply repaid in the pleasure to be de-

rived from one with her. Mme. Busoni is a brilliant conversationalist and details facts in connection with the doings of her illustrious husband in superlatively interesting fashion, and with very manifest enjoyment.

Mme. Busoni is Swedish by birth. It was at the Conservatory of Helsingfors, Finland, that she became acquainted with her husband. After their marriage they lived in Moscow, in Boston, in Italy, and they have now settled down in Berlin. Mme. Busoni speaks, with the utmost fluency, English, German, Italian, Russian and Swedish. She is to accompany her husband on his entire tour this year.

In a recent interview with a representative of the New York *Globe*, Mme. Busoni gave out some interesting views on married life.

"Now, please don't ask me to give any theories about American men and their wives," she said, "and I'll tell you what I think about the wives of all men of to-day as I have found them in many different countries. They don't vary much with the country. It is the age that counts. And I tell you frankly that I believe that most men of to-day are hampered by their wives. There are too many swaddling clothes and apron strings. Men have not enough freedom to bring out the best that is in them.

"There is a great cry among women of to-day for greater emancipation—they want to vote and be 'free.' Mind you, I am not criticising women's suffrage, for I suppose a woman has a right to vote if she really wants to. The thing I am discussing is real freedom, and who has it. I think that it would be much better if people quit talking about freedom for women so much and set free the men slaves. It would be to far greater advantage to all countries and would greatly advance the higher civilization.

"As things are now, as soon as a man is married he more often than not has to give up a great deal of the freedom—freedom to think and act as he pleases—to please some woman. I have always tried to avoid this. If my husband wants to walk about the room playing imaginary exercises with his fingers in the air I don't say anything to him. I just let him do as he pleases. I found out long ago that this was his favorite way of composing.



Ferruccio Busoni, Pianist and Composer, Posed Especially for "Musical America."

If he prefers to sit up half the night and sleep half the day I let him do it. That is his way—and I don't want to hamper him

by making him believe he annoys me by not being as conventional as some other men."

NEWLY-WEDS ENTERTAIN

Mr. and Mrs. Stephen Townsend Give Musicales in Boston Home

BOSTON, Jan. 2.—About 200 friends of Stephen Townsend, the baritone, and Mrs. Townsend, who was Laura Hawkins, the pianist, came together last Thursday evening at Mr. and Mrs. Townsend's beautiful home on Mt. Vernon street to enjoy some Christmas music and otherwise partake of the hospitality of the popular host and hostess. This was the first large reception given by Mr. and Mrs. Townsend since their wedding in the early Fall, although they have had several "at homes."

The music consisted of Osgood's "Christmas Carol," sung by a chorus of Mr. Townsend's pupils, a cycle of Christmas songs by Cornelius, sung by John E. Daniels, tenor, and Saint-Saëns's "Christmas Oratorio," which was given by the chorus and the following soloists: May Harger, soprano; Florence Cook Adams, contralto; Charles Mandeville, tenor, and Dr. Arthur Gould, bass.

Accompaniments were played by Arthur Colburn, pianist, and Frank Adams, organist. The chorus was made up of singers who have already distinguished themselves in their choral performances under the direction of Mr. Townsend at concerts last season and again this year. The beautiful music room, which occupies the entire top floor of the house, lends itself especially well to a concert of this character. The affair was one of the most enjoyable musically and socially of the season.

D. L. L.

Another one of Mrs. Regina Wilson's talented pupils is making good in Chicago. Sixteen-year-old Katherine Hays had two drawing room engagements last week: at Mrs. Carpenter's, in Hiawatha, and Mrs. James Walker, in Prairie, Kan. She de-

lighted her large audience with a splendid program beautifully played, and bids fair to forge to the very front rapidly.

The island of Jersey is to have an International Music Congress next June under the patronage of the Musical Federation of France.

Alexander and Lilli Petschnikoff made their London debut on December 16.

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New York, January 7, 1911

MUSICAL RIGHTS OF THE PEOPLE

Musical America has already dipped into the well of Sir Edward Elgar's thought—as revealed in his speech before the London District of the Institute of Journalists—to draw forth themes worthy of discussion and emphasis in America.

The following concerning Sir Edward appeared in the report of his speech in the London "Morning Post" of November 28, which report will be found on another page of this issue of MUSICAL AMERICA.

He wished some of our young composers would occasionally take things a little less seriously and look with favor upon the lighter side of their art. The people wanted to enjoy themselves—let them. (Cheers.)

There is a certain type of artist who will feel himself betrayed within the very camp of art itself by this expression from a brother artist. For here is an artist actually admitting that art is not wholly a question of wilful and individual self-expression. Here is a composer supposed to be truly serious in his art who actually suggests the repugnant thought that, even in the creative musical act itself, the audience should be taken into account.

The British composer will undoubtedly be discredited, because of this stand, by a certain type of artist mind—the Arthur Symons type, presumably. There are, however, those to whom his words will appear as a gospel. They have, indeed, a message ("an excellent good word till it was ill-sorted") singularly well directed to the composer in America.

America has a vast population which may be truthfully regarded as music loving. It has also a considerable number of comparatively microscopic culture circles consisting of people who, either for their own musical satisfaction, or for the sake of the social status which it gives them, have interested themselves in the special and highly refined earlier and present-day musical productions of Europe.

The earnest American composer is not, at least at the outset of his career, considering a special appeal to either of these classes of the population. He is thinking chiefly of composing music as he has been taught to do it, usually in the European schools. When he does pause to think of his audience, he is more apt than not to think of the few who will have developed an especial appreciation of modern European music, and who are most likely to look with favor upon his own imitations of that phase of musical development. And so he takes himself over seriously, feeling that to stand high he must compete, in the minds of the critics and appreciators, with those special products of European musical culture which it has been their province to judge.

Meanwhile, what of the people, the great mass of eager, receptive and music-loving people that make up the nation? As Sir Edward says, "they want to enjoy themselves."

Is it necessary to ask what this has to do with serious composition? If so, it may be said that the

composer who holds himself aloof from the people is holding himself aloof from the most vivifying influence that can be brought to bear upon his art. With his clever Debussyisms, Straussisms or what not, he may win certain sorts of approbation which will please his vanity. Let him but create, on the other hand, simple and broad works of immediate practicability, full of honest humanity, and he will win a national gratitude which will react upon the springs of his art like a draught from the fountain of youth. Vast is the reward of the one who shall give to America a Tom Sawyer or Huckleberry Finn in music.

The great forces in music to-day are the forces which are based upon the life and needs of the whole people. In the musical world of America it is music for the people that counts to-day—the lifting of the entire population through a musical art of such humanity and breadth as to create a new future for both music and humanity itself. America is the stage for this progressive action. The recent strides in municipal music have begun to point the way, and have already demonstrated the eager receptivity of the people in American cities for the good and the real in music.

The composer in America will profit by a consideration of these matters before invoking the muse. As Sir Edward says, "the people want to enjoy themselves—let them."

OPERA LIBRETTOS

Alessandro Bonci, the noted tenor, has related to a representative of the New York *Sun* his conception of what the chief difficulties are in the way of giving grand opera in English. It is known that the production of grand opera in English has been the ambition of this great artist for some time.

One of the difficulties to be overcome Signor Bonci considers to be the librettos, or what are generally known as "books of the opera."

As Signor Bonci says:

"At the present time the libretto translations are very poor indeed, and if any one familiar with the Italian or French words will follow the text in English he will see that often the spirit of the composer's ideas is hopelessly lost or absolutely changed. * * * There will be great opportunity for some clever writers to remedy this defect."

The publication and sale of "opera books" have been in the hands of one concern here in New York for years. While it has, no doubt, had to pay royalties for the right of sale, especially within our opera houses, it has, together with the advertising privileges, undoubtedly cleared an enormous sum.

To have new translations made of the principal operas now produced would, therefore, be wise not only from an educational standpoint but from a business one as well.

Why should not the Directors of the Metropolitan, who are showing so much public spirit in offering a \$10,000 prize for an opera in English, undertake this work by appointing experienced writers or by offering prizes for librettos?

They have already earned public good will by transforming the old, dirty, badly printed program into a neat, attractive booklet. Why not go a step farther and give the public, at 25 cents a copy, an authorized, well-printed libretto?

FOR AND AGAINST OPERA IN ENGLISH

The question of opera in English again invites public attention, this time through the public expressions of two eminent Italians—Mme. Tetrassini, the singer, and Tito Ricordi, the publisher. The former is against and the latter in favor of the proposed innovation.

Mme. Tetrassini has hitherto been extremely non-committal in this question. She now comes forward with ideas of her own. In a late number of the Ladies' Home Journal she questions not only the mellifluousness of English, as compared with her own tongue, but lays particular stress upon the necessary qualifications of translators. The latter, she says, must be poets. They must not turn out doggerel, as they have done in the past and as they still are doing. They must understand the voice sufficiently well to know what words are singable and what are not.

With regard to the relative singableness of English and Italian little need be said. The latter is easier to vocalize, we cheerfully grant. But it is not comparable to the former in its capacity of expressing a wide range of emotion, and the adequate portrayal of emotion is what the modern operatic audience demands.

Is there any reason why English speaking countries should not be able to provide the kind of poet and translator that Mme. Tetrassini demands? Have not the German translators of Italian or French texts, the French translators of German and Italian, the Italian translators of German and French, the Russian translators of German, French and Italian, etc., etc., etc.—are not all these persons in duty bound to observe the

same regulations for their own languages as this soprano exacts for ours? And yet how often does one hear the Germans, the French or the Italians complaining that their operas are furnished them in unsingable doggerel? The English speaking races have, from time to time, given some evidence of ability in the domain of poetry, and in songs and oratorios they have furthermore shown that they could turn out good poetry that was also perfectly adapted to the needs of the singer. Why should the difficulty be any greater in the case of opera? Past misdeeds should not be cited. The English and American people made no demands for good operatic poetry, hence they received none.

Those persons who are in the habit of blaming the Italians in general, and Ricordi in particular, for the neglect of English at the Metropolitan will experience some curious emotions on reading the plea made in Boston last week by Mr. Ricordi for the production of opera in English. Not only does Mr. Ricordi advocate the step, but he is going to take the initiative and start things going with his own hands, as it were. Already, he believes, he has the nucleus of a "working agreement," and next year, he expects, the first steps for putting the plan into execution will have been made, so that operas may ultimately be given in English in all the principal music centers of the United States.

And so, gradually, the list of advocates expands. When a man of Mr. Ricordi's eminence, practical experience and influence enlists in the cause we may expect action, and the controversy has arrived at a stage where action should take the place of discussion.

PERSONALITIES



Brothers-in-Law, Both Famous in Music World

"Sometimes I am sorry he's my brother-in-law, because my admiration for his work may be attributed to family pride," says Riccardo Martin, the tenor, in speaking of Wilfried Klamroth, the New York teacher of singing. "Nevertheless, I am confident that my opinion of him is absolutely unprejudiced." The snapshot reproduced herewith shows Mr. Martin and Mr. Klamroth in a quiet spot in Florence, Italy, and was taken the past Summer.

Hofmann—Reports from Aiken, S. C., where Josef Hofmann is now spending his vacation after playing thirty-seven concerts since October 29, tell of the pleasures he is enjoying riding horseback, golfing, automobiling every day. In addition, Hofmann is building a new Winter home for his family adjoining the estate of Mrs. Hofmann, which he will open within the next few weeks.

Noria—The *Sphere*, London's well-known illustrated weekly, prints an excellent likeness of Mme. Jane Noria, the American prima donna, who was a member of the Metropolitan Opera Company last season. Mme. Noria's voice is described as a "high soprano of the purest quality."

Hammerstein—"The secret of my success in the past," said Oscar Hammerstein recently to an interviewer for the *Pall Mall Gazette*, "has been that I do not take any one's advice. I rely on my own eyes, ears and experience. Opera directors are born, not made. I have confidence in my own judgment. I think grand opera is the highest possible form of art. I love it; it is a solemn thing, and because I love it I am going to do it in England. No, I am not a philanthropist, but if I had wanted to make money I could have remained on the other side of the Atlantic and looked after my theatrical interests."

Elman—Fear of not being able to obtain his release from military service in Russia, which long hung like a pall over the artistic career of Mischa Elman, the violinist, was removed this year by the intercession of Queen Alexandra of England with her sister, the Czarina of Russia. Queen Alexandra promised to ask her imperial sister the favor last July, and a week afterward the violinist was informed that the request had been granted.

FROM "MUSICAL AMERICA" READERS

Musical Chicago, Musical America and Musical Americans, as a Chicagoan Sees Them

CHICAGO, Dec. 30, 1910.

To the Editor of MUSICAL AMERICA:

Your article, which recently appeared in MUSICAL AMERICA in the form of a talk with George Hamlin, our American tenor, together with the composer, Arthur Farwell, I think has excited more interest all through the West than you dreamed of. Every man has a right to his own opinion, and it appeared to the undersigned that there was a liberal share of comfort for all concerned. It is quite natural that we singers of the Middle West are not possibly understood where we are not known in the East, and yet I fancy that where Western singers have had an opportunity to appeal to Eastern audiences they have been well received and given the best that they could have wished for in return. The disposition of MUSICAL AMERICA, however, is to deal for music in the largest sense of the term, without regard to territorial restriction, and it is interesting to see your columns open up to a discussion of this order with a singer who speaks so freely for himself, and so friendly for his fellows.

More to the matter, however, I observed a recent article in your paper from Mr. Bonci, the distinguished Italian tenor, or, better perhaps, from his wideawake press agent, saying that Mr. Bonci had certain backing for himself in operatic enterprises in English opera, at the same time remarking that there were no American artists to carry on such an enterprise because none of them could sing their own language acceptably. This may be all right from Mr. Bonci's point of view, but to my sense it seems to be open to question as to whether he really knows the situation beyond his own immediate environment. The question of English opera is coming more and more into the public attention every day, and has, I am pleased to observe, been heartily forwarded by your paper.

Now in regard to Mr. Bonci and his backing. It seems to me that if any Americans have any desire to further the opera in English plan they could place their money in the hands of some of our American artists and attain more glorious results. Why put all this in the hands of a foreigner who has done nothing more for the furtherance of English in song than to learn two or three old hackneyed songs in English, and not that until he found out that the American public demanded it?

What interest has Mr. Bonci or any other of the foreign artists in opera in English further than the American dollars they can get out of the actual demonstration, or the advertisement they get by talking about it? We have an American artist at the present time who has attained greater successes than Mr. Bonci ever dreamed of, in both opera and concert work, throughout this country, who would add dignity and command attention to any movement to put opera in the vernacular. I hardly need to mention his name, but will do him the well deserved honor: David Bispham. He has done more already for the use of our own language in all forms of musical entertainment and instruction than any other singer of all times. All honor to his name!

As long as the decision is left to a foreign artist we will never have any American artists who can fill the bill; but look at the opera houses all over the world today and see the Americans who are holding the principal places. The real successes of our Chicago Opera Company have been made by American artists, notably Jane Osborn Hannah, Carolina White and Lillian Grenville. The Metropolitan Company in New York is filled with American artists of the first rank, and who are making themselves and their country famous every day. What an array we have in Geraldine Farrar, Lillian Nordica, Louise Homer, Riccardo Martin, Herbert Witherpoon, Allen Hinchley, Clarence Whitehill, Basil Ruysdael, Glenn Hall and our own William W. Hinshaw, who has just entered this famous organization, but who has not yet been commended to doff his cap to any of the artists of foreign birth. In addition to these look at the opera houses of Europe and you will see all of them filled with American artists who are com-

pelled to go abroad in order to gain recognition.

It might be of interest to nominate a few of our Middle West singers who have gained their spurs in opera, as well as in oratorio and concert. Joseph Sheehan, an American tenor, who is heading a company of his own, has with him two Chicagoans in leading parts: Elaine DeSelle, contralto, and Grace Nelson, soprano. According to all reports these artists are making good in every sense of the word; they are singing understandable and intelligent English, and the people are enjoying it. Herbert Miller, a local baritone, and his charming wife, who is a soprano *par excellence*, last year refused flattering offers to continue in operatic work in Europe, preferring to remain in this country. Kirk Towns, another local baritone, has had extensive experience in opera both in Germany and France. John Miller, tenor, and Arthur Middleton, basso, are singers who have proved their worth both in opera and oratorio. Hugh Anderson is a Chicago basso who has a number of good performances of grand opera rôles to his credit. Luella Chilson-Ohrmann, soprano, is, I understand, to sing with the Boston Opera Company this week; Rose Lutiger Gannon, a contralto highly esteemed in concert work, has also had operatic experience, and another youthful soprano of rank who has made good in opera is Leonora Allen. Jane Abercrombie has a large English operatic repertoire; George Tenney, tenor, has had experience in English opera; Mrs. Jessie Northrup was credited with a big hit in "Carmen" a few seasons ago. George Nelson Holt made good in "Mignon" last season, and we have a large number of other capable singers whose names I will mention, and add that they can both speak and sing English. They are: Sibyl Sammis-MacDermid, Lucille Stevenson Tewksbury and Mable Sharp Herdieu, sopranos; Marie White Longman and other contraltos; Marion Green, William Carver Williams, Albert Boroff, David Grosch, baritones and basses; David Duggan, Garnett Hedge and other tenors. Chris Anderson is a baritone who is to be reckoned with, and I might modestly add that the undersigned has sung some six or eight of the leading baritone rôles in grand opera, as well as a like number in lighter operas.

This list is simply mentioned offhand, and there are no doubt many more who are capable and in addition have fresh young voices and good technic. If there is an English opera company it certainly would be worth while to give these people consideration.

I sincerely trust that this will not meet the fate of the waste basket, and with best wishes for a happy and prosperous New Year, and a big ballot for opera in English by American artists, I am,

Very sincerely yours,

WILLIAM BEARD.

The Singer and Musicianship

To the Editor of MUSICAL AMERICA:

WARREN, OHIO, Dec. 26, 1910.

From time to time there have appeared in the columns of your paper articles on voice, voice production, voice placement, the vibrato, correct breathing, diction, stage presence, etc., etc. These several articles have been from the pen of some of our most eminent teachers and critics, and while I am not a vocalist they have been read by me with more than a passing interest.

For a good many years I have been associated with music, vocal and instrumental, as a teacher, director and accompanist and in reading these articles I do not find a single instance where the writer thinks it is necessary that a singer should consider the proper understanding of note values as worth the time spent to obtain a knowledge of same.

Now, I am not a vocalist or a teacher of voice, but it seems to me that the thing that is the foundation of all musical education is a thorough knowledge of solfeggio first, last and all the time. Perhaps I am a little strong in my statement (but it is my opinion, after several years' experience as an accompanist) when I say that the majority, not the few, of our vocalists are singers and not musicians, and that there ought to be a decided distinction between them.

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anything about music as music. They can sing, but the art of music is as a sealed book to them. They spend their time studying diction, voice placement and correct breathing, and when you pin them down to the matter of note values and correct division of measure they are lost, completely. What is the matter with our voice teachers? Do they not know these things themselves? Let us hear a word on this line from them.

LYNN B. DANA.

Rip Van Winkle as Opera Subject

HOLLYWOOD, CAL., Dec. 27, 1910.

To the Editor of MUSICAL AMERICA: In your editorial of November 5 you criticize the American composers for not using more American subjects for their librettos, and you mention the legend of Rip Van Winkle as one of the best to be put to music.

Since eighteen months I have been working on Rip Van Winkle as an "opera comique," and I have chosen for it the "Jefferson" version, which I think is the best of all. Robert Planquette about twenty-five years ago wrote the music for it, under the title of simply "Rip"; many changes were made in the story and the name of Washington Irving was not even mentioned.

Very sincerely yours,

PAUL DE LONGPRE.

Prefers the Banjo to the Balalaika

NEW YORK, Dec. 24.

To the Editor of MUSICAL AMERICA:

Did Mephisto break loose at the Balalaika concerts, or is it a concerted effort to belittle the work done by some of our teachers of the mandolin and guitar? As an authority I consider the latter instruments superior to the whole tribe of Balalaikas, domras, and autoharps used by this orchestra. The Balalaika is inferior to our modern American banjo. So far as their concerted work is concerned it was certainly of a superior quality, although their

individual technic left much to be desired and was of an exceedingly elementary nature.

Very truly yours,

W. J. KITCHENER.

MISS WOOD'S MUSICALE

With Miss Bullard She Entertains Friends in Boston Studio

BOSTON, Jan. 2.—Anna Miller Wood has been engaged to sing the contralto part in Rheinberger's "Christoforus" January 22 with the People's Choral Union, F. W. Wodell, director, in Symphony Hall. Miss Wood sang with this society last season.

Miss Wood and Edith Alida Bullard gave a delightful musicale on Sunday afternoon, December 18, in Laughton Hall, Pierce Building, at which about 100 guests were present. Jessie Davis, the pianist, also played a group of solos. Later in the afternoon the guests adjourned to Miss Wood's attractive studios, which possess such an artistic atmosphere with the dormer windows, candle-lighted nooks and interesting bits of bric-à-brac picked up by Miss Wood during her travels abroad. Tea and punch, such as every true Californian, from which State Miss Wood comes, knows how to make, was served. The program included novelties by César Franck and Gounod, as well as a group of Franz, Miss Wood's favorite composer. The duets by Miss Wood and Miss Bullard were especially well received, the two voices blending unusually well.

Miss Bullard has been having great success this Winter in her concert and recital work. Since her return from Europe in October she has sung in Brockton with the Philharmonic Orchestra and in Gloucester, Concord and Dorchester, Mass., and at several private musicales in Boston. She will sing later in Pawtucket in a production of the "Seven Last Words of Christ" at Grace Church, and in Bridgewater, Mass., with the choral society of that place.

D. L. L.

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Audience Hears Her at Her Best
—London Première of "Pelléas et Mélisande"

LONDON, Dec. 24.—Dr. Hans Richter conducted an extra symphony concert last Saturday afternoon, the program being devoted to Wagner. The entire first act of "Tristan und Isolde" was performed, with soloists and the London Choral Society assisting.

Of the concerts given this week Mme. Kirkby-Lunn's was the most important. Her program was the following:

"Melodia," "Klage," "Von Ewig Liebe," "Sapphic Ode," "Vergebliches Ständchen," Brahms; "La Belle au Rossignol," "Gentils Galants de France," "L'Amour de Moi," "En Venant de Lyon," "Old French Songs," "Scythe Song," Hamlet, "Harty," "April," "Roger Quinter," "Sunrise," "MacDowell," "April Blossoms," "Clough Leighton," "Des Kindes Gebet," "Max Reger," "Morgenhymne," "Henschel," "Ruhe Meine Seele," "R. Strauss," "Der Freund," Hugo Wolf.

This distinguished artist, who sails to America shortly for a three months' tour, appeared before a large and enthusiastic audience at Bechstein Hall Tuesday afternoon. Mme. Lunn was almost equally happy in all styles. Her diction is exceptional and her dramatic sense never oversteps the boundaries of good taste. Perhaps her readings of Wolf's "Der Freund" and MacDowell's "Sunrise" were the high lights of the afternoon. In both these songs she not only put full stress on the dramatic values but also produced beautifully the right "atmosphere." At the end the singer was obliged to give an encore.

On Wednesday some Christmas carols were sung at Clifford's Inn Hall, and London streets resounded with the voices of children chanting these old songs when night and fog make things dismal. It is a quaint and pretty Christmas custom.

The Beecham Opera Company brought forward a novelty Monday evening in

"Pelléas et Mélisande." The opera was given in French with the following cast: Pelléas, Georges Petit; Golaud, Jean Bourbon; Arkel, Murray Davey; Yniold, Betty Booker; Un Médecin, Gaston Sargeant; Mélisande, Maggie Teyte; Geneviève, Edna Thornton.

Miss Teyte has before now shown herself an artist of great talent, but if anything more were needed to prove her worth she has given it in her "Mélisande." It hardly seems possible that the rôle could be better sung or more beautifully acted, and certainly it is impossible to find a more ideal interpreter in appearance and personality. Miss Teyte simply looks and is *Mélisande* every moment she is on the stage. She is a creature who wanders the woodlands of the ideal, almost forgetting the fact of her human origin. So graceful are her movements and so slight her figure that she seems nothing less than ethereal. Her voice, with its peculiar, naive, flute quality, seems made for the part, and her technique is so perfect that its existence is forgotten.

Mr. Bourbon's *Golaud* was also a wonderful piece of acting. It stood out as a fine bit of the histrionic art and one only regretted that the *Pelléas* of Mr. Petit did not "live" on the same high level. In the closing scene, at the death of "Mélisande," the manner in which M. Bourbon walked across to the bed brought out many handkerchiefs—a rare occurrence in Covent Garden.

The *Pelléas*, on the other hand, was too effeminate and very self-conscious, so that the ideal note was lost and M. Petit's figure was rather heavy for the rôle. Percy Pitt conducted and the orchestra played exceedingly well.

"Salomé" was given again Tuesday evening before a large audience. Mr. Beecham's season closes a week from to-day.

Edyth Walker begins her engagement next Monday at the new Palladium, thus making her first appearance in vaudeville. It is understood that a large salary is to be paid this famous artist.

EMERSON WHITHORNE.

NEW JERSEY CHORUSES JOIN IN "THE MESSIAH"

On Wednesday evening, December 28, the Freehold Choral Society, assisted by the Jamesburg Choral Society, gave a performance of Handel's "Messiah," under the auspices of the Cecilia Club of Freehold, N. J., in the Presbyterian Church of that city. The chorus, more than one hundred strong, sang its part with fullness of tone, rhythmic precision and excellent attack. The tonal balance was satisfactory, and in the "For Unto Us" there was power and forceful delivery present.

An excellent quartet of soloists, Lorene Rogers-Wells, soprano; Helen Waldo, contralto; Charles Hargreaves, tenor, and Marcus Kellerman, bass-baritone, did splendid work throughout the performance. Mrs. Wells sang with much beauty of voice, and with true artistic feeling. Her singing is marked by a clarity and freshness that is admirable. In the "I Know that My Redeemer Liveth" she achieved distinct success, singing the air with fervor and true religious expression. Miss Waldo proved herself a very capable artist and the possessor of a beautiful contralto voice. Her interpretation and phrasing are excellent, and in "He Shall Feed His Flock" she created a most favorable impression, and later in the "He Was Despised" she scored with equal success.

The singing of Charles Hargreaves was a source of much pleasure to the audience, which grew very enthusiastic. His fine tenor voice was heard to advantage in all of his arias, and in the accompanied recitative, "Comfort Ye," he sang with richness and evenness of tone and true expression. In "Behold and See" he displayed his beautiful high tones with much success. Marcus Kellerman, whose singing is more enjoyable at every hearing, added another triumph to his list. In his "O Who Shall Abide" he scored a genuine artistic success, which he repeated in "Why Do the Nations?" A feature of the performance was his singing of "The Trumpet Shall Sound," which he delivered with much power and variety of color. The trumpet obbligato was played by Benjamin Klatzkin, who acquitted himself most creditably in the difficult high notes assigned to him.

Mr. Kellerman signified his pleasure in the trumpeter's work by motioning him to rise and share the applause which greeted him at the close of the aria.

An orchestra of thirty men from the Volpe Symphony Orchestra played the accompaniment in fine style and added greatly to the success of the performance. Arthur L. Judson conducted in masterful fashion, and held both chorus and orchestra well in hand from the Overture to the closing "Hallelujah" chorus. Under his baton the chorus will no doubt do great things in the future.

MILWAUKEE'S "MESSIAH"

St. Paul Orchestra Assists Arion Club in Annual Presentation

MILWAUKEE, Jan. 3.—The twenty-fourth annual presentation of Handel's "The Messiah," given by the Arion Musical Club Thursday evening at the Auditorium, reflected much credit upon this organization. Assisted by the St. Paul Symphony Orchestra, the work of which was all that could have been desired, the club's latest performance of the oratorio will long be remembered. Seldom has such a degree of polish and finesse been shown in chorus work, and it is difficult to imagine a better oratorio quartet than that which sang the solo parts. Lucille Tewksbury, soprano, singing the aria, "Come Unto Him," was wildly applauded. Evan Williams, who has become very popular in this city, was troubled slightly with a cold, but his work was highly artistic. The note of ineffable sadness which he infused into the beautiful "Thy Rebuke Hath Broken His Heart" made the number a thing long to be remembered. Frederick Martin, bass, and Jennie F. W. Johnson, alto, were the other two soloists and their work was very effective. W. H. Williamson assisted at the organ and William Theick, the trumpeter of the orchestra, was effective in the aria, "The Trumpet Shall Sound." M. N. S.

"Hänsel und Gretel" is one of the operas Thomas Beecham is giving in English at Covent Garden.

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LOS ANGELES, Dec. 18.—There are two notable factors in the musical development of the Pacific Coast. One of these is the large group of women's clubs up and down the Coast, which secure the best musical talent for concerts given under their direction; the other is one man—the man who provides what the women want—and a man who can do that deserves a well-upholstered seat in Paradise. Any one conversant with the Western musical situation—from Kansas west—knows the man, L. E. Behymer.

California owes much, musically, to her musical women. In this short recital I shall place Los Angeles last, though this city is the musical center from which radiate the artists to the smaller places. And among smaller places one now can enumerate San Francisco, for San Francisco county has less population than Los Angeles county and considerably less wealth—as the census and State Board of Taxation tell us.

Sacramento has the banner women's musical club. It has in the neighborhood of 700 members and each is taxed five dollars a year for musical entertainments. So the club has a fund of \$4,000 or so for obtaining artists of the first rank. This season it has contracted for such artists as Josef Hofmann, Jaroslav Kocian, Liza Lehmann, the Russian Symphony Orchestra and possibly for Bonci, if I have the list correctly in mind; and Sacramento has only about one-sixth the population of Los Angeles.

Berkeley has an active musical club and Santa Barbara has heard a number of the best artists through its women's club. In former years it brought to that beautiful old town of mountain and sea, Spaniard and monk, several good concerts each year; but this season I hear it is taken up with local musical affairs, to the neglect of the foreign artist.

Redlands, the city of snowy mountains and sweet oranges—at one and the same time—has an active musical organization in the Spinnet Club, which each year secures three or four of the best artists that come to the West. This is doing pretty well for a town of 15,000; but there must always be remembered the quality of the population of these cities. They have no poor or illiterate element except the Mexican workmen and part of the Japanese.

Riverside, fifteen miles away, the most celebrated orange center, is so extended—being ten or twelve miles long—that it is hard to gather audiences; but they do come to the best events, prominent among which are the concerts of the local symphony orchestra, which has made a good start in

A FAMOUS ENGLISH PIANIST AND TEACHER IN HER STUDY IN BERLIN



AMY HARE

BERLIN, Dec. 22.—Whenever Amy Hare, the English pianist, appears in concert in Berlin she is sure of a fine audience and the audience is sure of a fine concert. Her extraordinary grasp of the intentions of

the composers she interprets, the perfection of her technic and her splendid tone have been so often demonstrated that her welcome is sure to be of an impressive nature. Her last concert about two weeks ago at the Beethoven Saal, in which she

introduced Lady Hallé, violinist, Pablo Casals, the cellist, and Oscar Nedbal, viola, is still a topic of admiring discussion in local musical circles. Miss Hare is a member of the faculty of the Klindworth-Scharwenka Conservatory.

securing artists through Mr. Behymer. The opera and concert companies that come this way always play Riverside, and to good audiences.

San Diego is getting ready to be the metropolis of the Pacific Coast, after 1913—some time after—and of course has its women's musical club. In conjunction with the Los Angeles impresario it hears this year the following excellent group of artists: Kocian, Hofmann, Lehmann, Gogorza and Koenen. With the wonderful growth of this city in the last decade and the prospect of its being largely increased in the next, San Diego will become one of the most musical cities on the Coast.

And this leads us to Los Angeles. Here we have women's clubs galore, but no such large and successful strictly musical organization as that in Sacramento. The Friday Morning and the Ebell are the leading women's clubs; they hear a good deal of musical in a casual way, but mostly from resident artists and local amateurs; but these bodies are so absorbed in the settlement of questions such as limitations to the height of buildings in the business districts, the advertisements displayed on billboards, women's suffrage and how the submerged tenth lives that they cannot give time or expense to the artistry of great musicians from abroad.

On the other hand, Los Angeles has what probably is the largest women's orchestra in the country—fifty players, under Harley Hamilton. And all the orchestral instruments are represented—no male need apply. This organization has been under the same director for ten or twelve years and achieves enviable results.

The public school teachers of the city have organized with the county teachers, and each year bring in one or more great artists; this year they hear Gogorza and Katherine Fiske, accompanied by the Symphony Orchestra. In former seasons they secured Sembrich and Nordica.

In this hasty review of the work that women's clubs are doing, of course much of interest has been omitted; but the sketch will show the musical debt that the West owes to the women for the good music it hears. Each one of these clubs fosters its local music, which is even a greater and more productive work than bringing in foreign artists; but the latter set a new standard and give a new impetus to the artistic impulses of the club and to the community.

Inasmuch as L. E. Behymer, of Los Angeles, supplies most of the talent that these and other clubs import, no little credit is due him for his co-operation. True, it is his business; but many a time he has sup-

plied talent at a loss, knowing in advance it would be such, but doing his part, and more, to give some struggling club or unmusical community a chance to hear the best and to awaken that most desirable appetite—a cry for more. W. F. GATES.

Mrs. Bloomfield Zeisler's New York Program

Fannie Bloomfield Zeisler, the pianist, will present the following program at her New York recital in Carnegie Hall on Saturday afternoon, January 7:

"Wedding March and Dance of the Elves," from the music to Shakespeare's "Summer Night's Dream," (transcribed for piano by Liszt), Mendelssohn; "Invitation to the Dance," Op. 65, Weber; Impromptu, Op. 36; Etude, Op. 10, No. 4; Scherzo, Op. 29, Chopin; Sonata, Op. 28 (dedicated to Mrs. Zeisler), Moderato, ma con anima, Andantino, espressivo, quasi improvvisata, Energico ed animato, Oldberg; Gavotte and Musette (No. 4 from Suite, Op. 1), D'Albert; "Humoresque," Op. 101, No. 1, Dvóřák; "Croquis et Silhouettes en Forme Valse," Op. 87, No. 4 (new), Schuett; "Croquis et Silhouettes en Forme Valse," Op. 87, No. 1 (new), Schuett; "Melancolie" (No. 1 from Op. 51), Rubinstein; Etude, Op. 23, No. 2, Rubinstein.

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THERE are many good easy teaching pieces, but new additions to their ranks are always welcome. A number of such have of late been issued by the Oliver Ditson Company under the title "Easy Teaching Pieces,"* among them being George Dudley Martin's "At the Fountain," Hermann Kottschmar's "Christmas Bells," Carl Muller's "Rustic March," R. Spaulding Stoughton's "On the Lake," Carl Muller's "At Vespers," his Gavotte in F and his March in G, and Theodore Stearn's "Brook's Story." In each of these is to be found really good music, and they should become exceedingly popular with instructors and students.

FURTHER additions to the Oliver Ditson Company's "Half Dollar Music Series"† are "Favorite Duets for Cello and Piano," "Little Recreations for the Piano," "Young Singers' Songs," and "Twenty-five Easy Piano Pieces" of grade II. The latter includes pieces of a simple nature by Arnoldo Sartorio, Hans Lichter, Wilhelm Fink, Theodore Stearns, Anton Schmoll, Carl Muller, Carl Dorn, Paul Beaumont, Arthur Brown, J. C. Macy and others. Among the "Young Singers' Songs" are to be found Brahms's "Cradle Song," Schubert's "Hedge-Roses," Goring-Thomas's

*"EASY TEACHING PIECES." Published by the Oliver Ditson Company, New York.
†"THE HALF DOLLAR MUSIC SERIES." Published by the Oliver Ditson Company, New York.

"Wind in the Trees" and Cowen's "Snow Flakes," in addition to a number of less known works of greater or less musical worth. The "Little Recreations for Piano" contain much that is pleasing and simple by Harvey Worthington Loomis, H. Clough-Leiter, Anna B. Green, Ralph Everts, Carl Muller, and over a dozen others. The piano and cello duets consist of old favorites—of the Gounod "Ave Maria," Braga's "Angel's Serenade," Faure's "Palm Branches," Schubert's "Ave Maria," Schumann's "Evening Song," Thome's "Simple Aveu," a Massenet "Mélodie," Godard's "Jocelyn" Berceuse, Handel's "Largo" and Wagner's "Evening Star" song.

THE Oliver Ditson Company has published three songs by the French composer Sebastian Schlesinger. They are entitled, respectively, "Good-Bye," "The Queen's Riding" and "Where Billows Are Breaking." Mr. Schlesinger's gift for writing facile, if not altogether unconventional melodies is exemplified in these songs, of which the first is perhaps the most satisfying in details of workmanship. The accompaniments of the second one has interesting spots, and that of the third is characterized by the triplet rhythm maintained steadily from beginning to end. The songs are vocally well written.

*GOOD BYE, THE QUEEN'S RIDING, WHERE BILLOWS ARE BREAKING. By Sebastian Schlesinger; Oliver Ditson Company.

"THE MESSIAH" BY THE NEW YORK ORATORIO SOCIETY

Interest in the Oratorio Society's annual performances of "The Messiah" has long ago come to center itself on the soloists and the quality of their performances. The chorus itself has firmly established its own traditions for good or bad, and as it has done for a good part of a quarter of a century, so it did again on the occasion of this year's performance, in Carnegie Hall, December 27. The singers know the music, and some of them are able to dispense with their scores in singing it. But the quality of their tone is not pleasing, and they persist in remaining absolutely impervious to the requirements of variety of expression and of shading. Their work was rough, the rhythm uncertain. Frank Damosch conducted.

But if the chorus and orchestra left much to be desired, the soloists accomplished some notably fine results. With Bernice de Pasquali as soprano, Christine Miller as contralto, and Reed Miller the tenor, it was a foregone conclusion that those who had come for other than merely devotional purposes would be satisfied. The bass rôle was to have been sung by Arthur

Middleton, but at the last moment Frederick Weld was substituted. Under the circumstances his work should not be criticised.

Mme. de Pasquali was in beautiful voice, and sang the great arias that fell to her share with limpidity of tone, supreme flexibility in the troublesome colorature passages, excellent phrasing and full insight into the emotional character of the arias. Her "Rejoice Greatly" and "I Know That My Redeemer Liveth" marked two of the best moments of the afternoon.

Christine Miller is always a pleasure to hear, and the audience testified to the high quality of her performance in a very emphatic manner. She rose nobly to her opportunities in "O Thou That Tellest," and in "He Shall Feed His Flock." Her tones were rich and warm throughout.

Reed Miller gave a masterful rendering of the tenor rôle. His voice has a lovely lyric quality, and lends itself perfectly to Handel's music. In "Every Valley Shall Be Exalted" the difficult roulades gave him not the slightest difficulty, and his "Behold and See" was a model of emotional utterance. His intonation was unerringly true and his style broad and musicianly.

Buffalo Pianist in Many Concerts

BUFFALO, Jan. 2.—Ruby Belle Nason, the pianist, has recently returned from a concert trip in Canada with the Harry J. Fellows Concert Trio, in which she achieved noteworthy successes. Concerts were given in Brantford, Hamilton and Smith's Falls, where the critics called Miss Nason one of the best pianists ever heard there and noted the fact that she held her audiences spellbound until the last note of her last selection had died away. Miss Nason has also given concerts recently in Bradford, Pa., and Silver Creek, N. Y., and plays at a concert in Salamanca next Friday.

American Prima Donna Wins Approval in Italian Début

ROME, Dec. 29.—Gertrude Auld, the American prima donna, won critical and popular approval when she made her Italian début to-night at the Adriano Theater in the rôle of *Marguerite* in "Faust." She was liberally applauded for the purity of her voice, her brilliant high notes and her proficiency in technic.

Leo Fall's New Operetta

BERLIN, Dec. 24.—There is much melodious music in "Pretty Risette," the latest operetta by Leo Fall, composer of "The Dollar Princess," which had its première here last night. The audience was enthusiastic.

Adamowski Trio's Engagements

BOSTON, Jan. 2.—The Adamowski Trio, Timothee Adamowski, violin; Josef Adamowski, cello, and Mme. Szumowska, piano, has many engagements booked for the balance of the season, which is one of the most successful this distinguished organization has ever had. Among the engagements may be mentioned: Lincoln, Mass., January 12; Pittsburg, January 19; Painesville, O., 20; Champaign, Ia., 23; Des Moines, Ia., 25; Jefferson City, Mo., 26; St. Louis, 27; Williamstown, Mass., February 23; Boston-March 23. D. L. L.

Conductor Axt's New York Début

William Axt, a musical director who is only twenty-two years old, made his début at the head of a New York orchestra on Wednesday evening, December 28, at the New York Theater, where he led the performance of Victor Herbert's "Naughty Marietta." Mr. Axt is a native of New York and studied abroad under Xavier Scharwenka. He has directed orchestras in Berlin, Vienna and Milan. Mr. Axt alternates as conductor of "Naughty Marietta" with Gaetano Merola.

Lilli Lehmann has brought out an edition of the "Alleluja" from Mozart's motive, "Exultate," for the benefit of the Salzburg Mozarteum.

Felix Vieuille, whom Oscar Hammerstein introduced in New York, was *Macduff* in the première of Bloch's "Macbeth" at the Opéra Comique, Paris.

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"RIGOLETTO" AND "AIDA" IN CHICAGO

Lydia Lipkowska, Tina de Angelo
and Mario Sammarco in
Holiday Week Opera

CHICAGO, Dec. 30.—Lydia Lipkowska made the rôle of *Gilda* in Verdi's "Rigoletto" radiantly beautiful vocally and otherwise last Saturday afternoon at the Auditorium. This youthful and brilliant mistress of the bravura gave a remarkably effective and sympathetic reading to the old-fashioned heroine of opera, and made her impersonation so sweet and ingenious that the character appeared to live despite the artificiality of the environment. It was again the fortune of the audience to witness a co-artist of surpassing merit in the person of Mario Sammarco, who invested the title rôle with value and interest and gave its music with a richness and roundness of tone that was most agreeable. John McCormack was a handsome type of the debonair *Duke*, well calculated to ensnare the heart of susceptible femininity, and sang its ballads with the style and grace that invariably mark his artistic work as dignified, easy and sympathetic. Tina de Angelo was the very attractive *Maddalena* and sang the part in excellent fashion, while Sig. Arimondi as the big brother, *Sparafucile*, was effective tonally.

In the evening Jeanne Korolowicz appeared in the leading rôle of "Aida," her brilliant voice and pleasing personality making her star in the election of the audience and winning many recalls for effective service. She had a splendid artistic associate in the queenly Mme. Cisneros, who has done remarkably fine work and who has been too infrequently heard this season, who again made *Amneris* a pleasing and potential personage. Nicola Zerola lifted his voice as *Rhadames* and again revealed its remarkable range for sensational service—sharing highly in the honors of the



—Photo by Matzene.

Tina de Angelo, Who Sang "Maddalena" in Chicago Last Week

night. The only newcomer in the cast was William Thorner as the *King*, a stalwart pupil of Jean de Reszke who had his first appearance this season. Ettore Perosio conducted the opera with skill and grace. C. E. N.

AMERICAN ARTISTS IN VIENNA MUSIC

Marguerite Melville's Varied Activities—Korngold Trio
Wins Approval

VIENNA, Dec. 16.—Last Friday evening a unique concert took place in unique surroundings. It marked the close of the exhibition of paintings by women in the building of the Vienna Society of Painters known as the "Secession," and only works composed and performed by women made up the program. Our gifted young com-

patriot, Marguerite Melville, now Frau Dr. Liszniewska, took a prominent part in the evening's productions, playing the piano part of the first movement of her sonata for piano and violin, which I heard also at its first performance here in the Bösendorfer Saal several years ago when her partner was Arnold Rosé, the soulful Vienna violinist, and the work achieved a brilliant success. This was repeated after the beautiful allegro, Margarete Kolbe being the violinist on this occasion. The young composer, an Austrian now by her marriage, though "an American born, always an American"—and, by the way, Mrs. Liszniewska is an excellent *raconteuse* of American jokes—has a piano class in Vienna, which is growing from year to year and includes a number of American pupils, among others Mrs. Ellis, the Misses Gertrude Cleophas, Maude Anne Lincoln and Gertrude Horn, of Chicago; Alla Wright, of Ohio; Lina Wright, of Troy, N. Y.;

Blanche Melicent Virden, of Los Angeles, and also pupils from England, the Continent and Australia. Mrs. Liszniewska takes pupils regularly every week to Professor Leschetizky, and finds time, besides, to prepare her new programs for Vienna, Berlin, Cracow, Lemberg and London, where she will give a concert with orchestra, as well as a recital during the season.

John Heath, a pianist who has been heard in New York, came to Vienna last Spring to study with Leschetizky and will probably give a recital here this Winter. The American pianist, Florence Trumbull, is likewise contemplating a recital during the present season. Charles de Harrack, another American, last Sunday played at Baden, the large and fashionable Summer and Winter health resort near Vienna, rendering the Liszt concerto in E flat Major with an excellent orchestra under the leadership of Karl Wiessmann. De Harrack's rendering of the piano part was brilliant and met with enthusiastic applause from the large audience.

Last Sunday evening *Der Merker*, a well conducted musical periodical, gave its second concert, producing a number of new compositions by artists living and working in Vienna. General interest was centered on the first performance in this city of the youthful Erich Korngold's Trio, op. No. 1, which had been so successful in Munich some months ago. In the meantime its production in New York gave rise there to conflicting opinions, in the main not altogether favorable. However, it made a great impression here, which rose from movement to movement and ended in a veritable ovation which obviously bore the character of a spontaneous tribute to the lad composer, who was obliged to bow his thanks again and again. The trio was marvelously well played by artists of the first rank, the Herren Walter, Rosé and Buxbaum. These gentlemen have since performed the trio in Brünn, the young composer's birthplace, with equal success, and further performances of the work have taken place in Cologne, Prague and Worms. Rosé and his colleagues will produce the trio in London and Berlin also.

The Leo Sirota concert which took place in the Grosser Musikvereins Saal on Tuesday evening drew an immense audience. Sirota played the new piano concerto by his teacher, Ferruccio Busoni, its first performance in this city. The composer himself conducted the work, as also his "Lustspiel" overture, and with Sirota played the Liszt fantasy from "Don Juan" for two pianos. The orchestra of the Tonkünstler Verein and members of the Vienna Männergesang Verein participated. A burst of applause marked the close of each number and culminated at the end of the concert in a perfect hurricane of plaudits for composer, pupil and participants.

On the same evening, in the adjoining small hall, the violin virtuoso, Issay Mitnitsky, gave his second concert this season, which, I was informed, was exceedingly enjoyable. He played for the first time Scharwenka's A la Polacca in D Minor, and with this, as also with J. S. Bach's Gavotte for violin only, made a deep impression. On the following evening Willy Burmester's magic bow strokes were heard in the Grosser Saal. New numbers on the program were adaptations by himself of Mendelssohn's Capriccio and Sinding's "Ein Vöglein singt im Hain." Burmester's concerts are always social events, and the usual brilliant audience bestowed the usual applause on this favorite. The court pianist, Emeric von Stefanici, assisted, giving a fine rendering of Grieg's familiar Ballade. ADDIE FUNK.

FAY CORD'S FIRST BOSTON RECITAL

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Charms Hearers with Voice
and Personality

BOSTON, Jan. 2.—Fay Cord, soprano, Isabella Beaton, pianist, and Margaret Gorham, accompanist, gave one of the most interesting recitals of the season at Jordan Hall last Tuesday evening, presenting the following program:

Miss Cord, "Im Kahne," Grieg; "Weihnachten," Durra; "Wohin," Schubert; "Sayonara," Cadman; "Largo," Handel; "L'Ultima Canzone," Tosti; "Arrivée de Manon," Massenet; "Will O' the Wisp," Spross; "Hindu Slumber Song," Ware, and "The Blue Bird," Robyn. Miss Beaton, Sonata, op. 22, Schumann; Excerpt from the Enchantment Music from the opera "Anacraona," Beaton; Improvisation; "Chant sans Paroles," op. 2, No. 3; Nocturne, op. 10, No. 1, and Humoresque, op. 19, No. 2, Tchaikowsky.

This was Miss Cord's first appearance in Boston in a regular recital, although she has previously appeared recently in semi-private musicales. She returned last season from study in Europe and during the Summer sang at the exclusive McAllister musicales on the North Shore and at other Summer resorts. This Winter she has been located in New York, where she has appeared several times with noteworthy success in recital and with orchestra. In February Miss Cord will make a tour of the West, when she will sing with the Minneapolis Symphony Orchestra and in many recitals.

Her singing is characterized by a peculiarly intimate, appealing quality. Her personal charm and stage deportment are also much in her favor. Although she was suffering from a cold last Tuesday evening it did not mar the beautiful quality of her voice, nor did it make it impossible for her to produce the right effects in her interpretations. The closing number on the program, which was written expressly for Miss Cord was dedicated to her by Mr. Robyn, is especially well suited to her high lyric voice, and like all of her other numbers she sang it more than well.

Miss Beaton is also new to Boston audiences. She was successful in all of her numbers, particularly those of her own composition and the Schumann sonata.

Miss Gorham is already well and most favorably known here for her intelligent, musicianly accompaniments, as well as a solo and ensemble player. She maintained her reputation fully in this recital.

D. L. L.

Purifying "Salomé" in London

LONDON, Dec. 28.—London's sensitive censor has gone a step further in the elimination of what he regards as objectionable features in Richard Strauss's "Salomé." The omission of the head from the charger in the Covent Garden production was not enough to satisfy some of the objectors, whom a sight of the blood-stained dish offended almost as much as the head itself would have. In obedience to this sentiment and after discussion with the censor the management improvised a dish covered with a clean napkin, under which the head of the prophet is supposed to lie concealed.

After leaving Vienna Felix Weingartner will make his headquarters at St. Sulpice, Switzerland.

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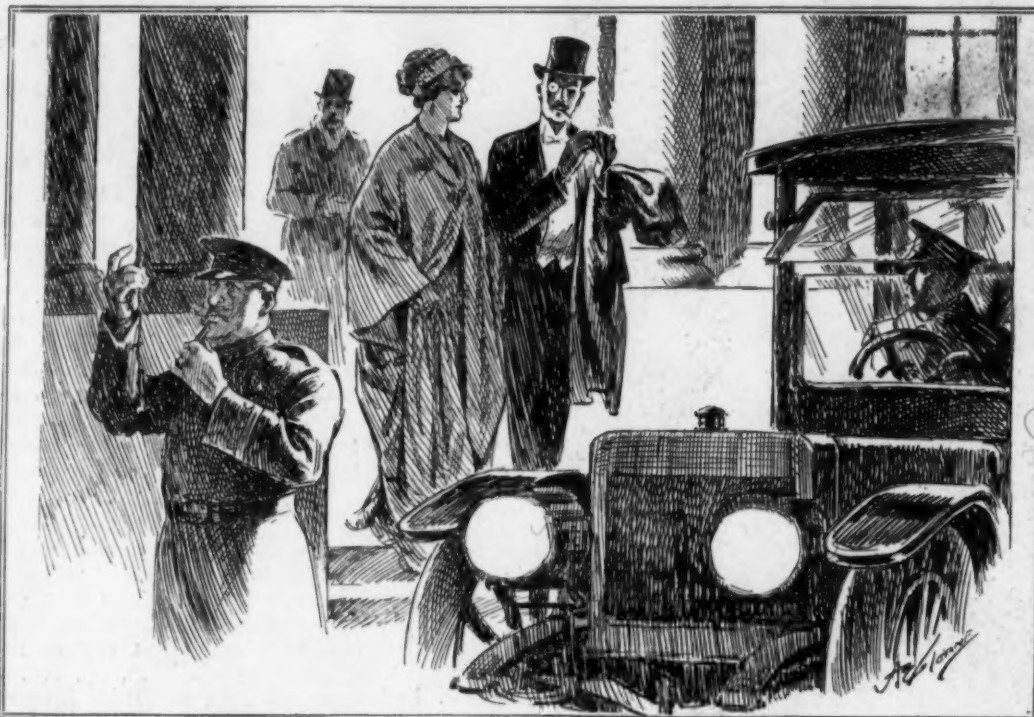
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GRAND OPERA GOOD FOR SOMETHING, AFTER ALL



She: Don't you think grand opera serves a very useful purpose?

He: Rather! I always appreciate musical comedy ever so much more after I've been to Covent Garden.—"Tatler."



Knicker—Jones and his wife are singing the "Marseillaise."

Bocker—Yes; they are bracing up to discharge the cook.—*McDougall's Magazine.*

Mrs. A.—"Didn't her constant singing in the flat annoy you?"

Mrs. B.—"Not so much as the constant flat in her singing."—*Boston Transcript.*

A correspondent is very shocked at hearing that the Lord Chamberlain has removed

Had Beethoven Been an Eskimo

There is a popular idea that a great artist of any kind is a lunatic who is obsessed with his art and must practice it or die. I believe, writes George Bernard Shaw in a recent magazine article, that a man in that position is generally a very bad artist. On the stage the very worst actor is the man who is hopelessly stage struck. The good actor is really the man who acts because he is wanted to act and is not quite certain that he would not prefer to belong to another profession. In any case, I cannot imagine a man writing a play unless there is a theater in which it can be performed. Take the case of a tribal savage. I think you must admit that some savages might be as imaginative as Beethoven and on the mere statistical average there must be men among them with the musical faculty. But the Eskimo doesn't write symphonies, simply because there is no demand for them. He has to make canoes and go and kill walrus. It is precisely what Beethoven would have done if he had been an Eskimo.

Maurice Renaud's New York Recital

Students and lovers of the art of singing will appreciate the interesting program which Maurice Renaud, the French baritone, has arranged for his concert debut in this city on Tuesday afternoon, January 10. The Serenade from "Don Giovanni" and the Serenade from "Damnation of Faust" and two melodies from "Juggler of Notre Dame" are only a few of the interesting compositions announced in the program, which comprises eighteen numbers in all. Richard Hageman, of the Metropolitan Opera House, will be the accompanist.

A hitherto unpublished Whitsuntide cantata by Friedemann Bach was performed at a recent Friedemann Bach Festival in Berlin.

the ban from *Salomé*. She thinks she was already too scantily clad.—*Punch.*

A Guide to Opera

Bang, thump, and crash, with a roll of the drum—That's the motif announcing the hero will come; Ting-a-ling-ting, and an arpeggio—The heroine's off for a walk with her beau; Two minor chords, with the clarinet's shriek—The public is sure there is vengeance to wreak; Empty-dump, empty-dump, down in the bass—The villain is seeking the hero's disgrace; Tweedle, tweedle, two or three times—Here reference is made to most hideous crimes; Crasher cacophonous stunning the brain—The hero's in danger, that's perfectly plain; Toot, toot! The cornet rings out on the air—He triumphs and seizes his foe by the hair; Mush, mush, played slow and repeated ad fin.—The hero is kissing the fair heroine! —*Munsey's Magazine.*

Famous Musician (angrily): "I hear, sir, that you're boasting that you studied music under me?"

Young Musician (calmly): "And so I did, sir, so I did—why, I occupied a room under your studio for nearly a month."—*Tit-Bits.*

Opera in the Opinion of Kansas

[From the Kansas City Journal.]

Some great operatic day American composers will write American operas, and perhaps by that time there will be plenty of American singers to sing the rôles. In the meantime Americans may get what general consolation they can out of the professional standing of their Farrars, Gardens, Eameses, Nordicas, Homers, Bishams, Norias and Allens, and may felicitate themselves in particular on the fact that in all probability the gentlemanly individuals who took the tickets at the debut of "The Girl" were compatriots.

Puccini Departs

Giacomo Puccini, who came to New York to supervise the premiere of his opera, "The Girl of the Golden West," sailed for home on December 28 by the *Lusitania* of the Cunard Line. Friends of the composer crowded his cabin and kissed him farewell. One of the reporters asked him if he did not think that New York led the world in the giving of grand opera.

"I am indeed gratified at what I have seen of New York's increasing appreciation of good music during this visit," replied Mr. Puccini, "and it has been an inspiration to come here. But it is rather—say too enthusiastic—to call New York the first city in the world as regards grand opera."

A New Summer Colony for Musicians

Plans have been made to establish a new Summer colony to be called "Musicolony," along the Atlantic coast, between Watch Hill and Narragansett Pier, primarily for musicians and those interested in music. Three hundred and fifty acres, on rising ground, excellently located, have been secured and such musicians as Alessandro Bonci, Giuseppe Campanari and others have approved of the idea by planning Summer homes there.

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KEEPING IN TOUCH WITH WORLD'S MUSICAL GROWTH THROUGH THE PIANO

The Upbuilding of Modern French Musical Style—The Music of Gabriel Fauré, Chabrier and Charpentier—Some Examples from the Works of All of These Which May Be Played on the Piano

[EDITOR'S NOTE.—In Mr. Farwell's first article on this subject, published in *MUSICAL AMERICA* November 5, he pointed out that through the piano one may easily keep in touch with the musical development of all nations. In following subsequent installments he gives specific information as to the works available in the task of gaining familiarity with three distinctive schools of music.]

By ARTHUR FARWELL

THE efforts of those Frenchmen who applied the new possibilities of music to instrumental forms led more directly to fulfillment than the efforts of those who were struggling in the toils of Wagner's musical dramatic influence.

Gabriel Fauré, César Franck, a Belgian by birth, Vincent d'Indy and others, carried absolute music of a wholly new order to an extraordinary state of perfection.

In opera the French spirit, with its love of finesse and perfection, finally reasserted itself, and the creations of Reyer and Bruneau, as well as the vastly more refined but still quasi-Wagnerian operatic works of Charpentier and d'Indy gave way, at least in the popular estimation, to the genius of a Debussy, in whom the French spirit finally reasserted itself with an uncompromising directness which startled the entire musical world.

Protestantism in Germany, with the Lutheran choral, had thwarted the Catholic influence in music, but in France the Gregorian chant had persisted, and the influence of the old Gregorian scales had lent a different tang to the substructure of French music, whether borrowed consciously by French composers, or spontaneously felt. French folksong, as well, has had its share in influencing the character of the melodies of the later French composers.

In Germany music had progressed by the chromaticizing of Beethoven's scheme by Wagner. The French progressed along another path by the use of scales which Beethoven never sought to employ; but they added to this the Wagnerian chromatic influence. Above all, they refined. And the last words of this refinement have been uttered by Debussy and Ravel.

The elemental, the cosmic character of Beethoven and Wagner had been lost, but a refinement was gained such as the history of music had never before witnessed except perhaps in respect of counterpoint with the Netherlands school. The French were on their own ground again.

Fauré Influenced by Chopin

The music of Gabriel Fauré is typical of the intermediate style that has led over from the old France to the new. In fact, the music of Fauré is representative of much of the best in French style before Debussy.

This style is, to some extent, eclectic, and Fauré appears to have been influenced by Chopin, and possibly by Brahms, but running through most of his work is a thread of something half French, half personal, perhaps, but which, at all events, suggests in its quiet way a kind of musical idea which has later been made much of by the ultra-modern Frenchman.

Fauré will write at times like a German, even in a Brahmsian manner for many bars, but then will appear something eminently characteristic, which would now be regarded as representative of modern French ideas. There is everywhere in his work a perfection and finish of style, a fine rounding out of phrases, and a faculty for tasteful melodic variation that gives it a quality of mellowness and charm.

Fauré appears to have regarded the Barcarolle as a congenial form, possibly inspired by the Barcarolle of Chopin, one of the greatest of that composer's later works. He has composed nine, most of them highly elaborate compositions.

The First Barcarolle, op. 26, is not one of the more difficult ones. Its opening melody, in a rocking wave motion and suggestive from the start of Gregorian influence, diatonic and simple as it is, is something that no German would have written. It is about the technical difficulty of the Brahms Intermezzos and somewhat similar in style of treatment.

The second, op. 41, begins with a melody which is delightfully fresh and somewhat more distinguished than that of the first. It is elaborately developed, and has many delicate touches of harmony and of style that would come from a Frenchman only.



Gustave Charpentier, from a Photograph Dedicated by Him to Charles Dalmorès, the Tenor

The Third Barcarolle, op. 42, is still more elaborate. The opening theme is quite Chopinesque in its contour, but a distinctive Chopin style is by no means borne out in the development. The work is very beautiful and varied in its harmony and involves a big modulatory plan. It contains much of the subtle and peculiarly lucid harmony which is one of Fauré's notable characteristics.

The Fifth Barcarolle, op. 66, is one of the most elaborate, and the sixth, op. 70, is particularly graceful. The seventh, op. 90, is to be recommended to those who wish to become familiar with Fauré in this style, and whose technique is not great. It is considerably simpler than most of the others, and is an excellent example of French refinement and economy of means. It is also an example of the greatly desirable quality of harmonic variety, with simplicity.

The eighth, again more elaborate, has passages very characteristically French and strong with the individuality of Fauré. There is a little Berceuse, op. 16, charming and simple enough as a piano piece, but one will find not much of either Fauré or France in it.

Much more profitable is "Dolly," Six Pieces for the Piano, op. 56. These were

originally written for four hands, but have been admirably transcribed by Alfred Cortot. No. 2 of this set, "Mi-a-ou," is a piece of sprightly badinage in three-quarter time. It is kittenish, as the title suggests, and very clever in one quiet place where pussy evidently purrs. No. 3, the "Garden of Dolly," is of charming simplicity and delicacy. It is No. 5, "Tendresse," that specially recommends the "Dolly" series. This little number is very rich and warm in harmony and melody; is very simple, and at the same time thoroughly modern after Fauré's fashion.

One of Fauré's limitations is his lack of originality in figuration. His style, fine as it is, would often be greatly enhanced if the composer would work out more individual figures in his piano style. One notices this in many instances in the nocturnes, despite the fact that individuality in the main prevails. Scarcely so much so, however, does it prevail in "Claire de Lune," op. 46, No. 2, which is hardly representative, and the "Fileuse," from this composer's music for "Ielléas and Méli-sande," which is not as far out of the ordinary in works of this kind as one would expect from a Frenchman with pretensions to modernity.

A number of Impromptus by Fauré appear to show less fancy than the Barcarolles. No. 2, in F Minor, has a middle part of most loveliness and simplicity in the major. This work is not in Fauré's more elaborate style, but still it could not be called simple. The Nocturne, in E flat minor, op. 33, No. 1, will repay study. It is very poetic, and some of the most beautiful portions are very easy of performance. This work is very characteristic of the polished style of Fauré and has great harmonic interest. The Nocturne, op. 33, No. 2, is more elaborate and less satisfactory. No. 3, of the same opus, also a Nocturne, is of very distinguished beauty in melody and harmony. The flowing arpeggios in triplets in the middle part have a difficult look about them, but go slowly enough to be easily played. The first part is of about the simplicity of the G Minor Nocturne, by Chopin. Fauré's devotion to the Nocturne would also appear to be a sign of the influence exerted upon him by Chopin.

Fauré's Seventh Nocturne and Other Works

Those who wish to go deeply into the study of Fauré should possess themselves of the Seventh Nocturne, op. 74. It is an elaborate and deeply interesting work, containing some of Fauré's most characteristic and beautiful writing.

As a general introduction to Fauré through the piano, one might consult op. 84, "Pièces Brèves pour Piano." This contains eight numbers: Capriccio, Fantasia, Fugue, Adagietto, Improvisation, Fugue, Allégresse, and Nocturne. These little works present a considerable range of expression and are late enough among Fauré's compositions to reveal many aspects of his style. They are also of comparative simplicity, though not all of equal charm.

There are also transcriptions from the composer's songs. Through these, as, for example, "Papillon et la Fleur," one gains a different idea of Fauré's melodic sense than from the piano works. These transcriptions have been made with simplicity as the end and are in no way representative of the polish of Fauré's piano style.

Chabrier an Interesting Figure in French Music

Emanuel Chabrier is an interesting figure in French music, and not to be overlooked. The work by which he is probably best

known is his rhapsody for orchestra, "España," which introduces familiar Spanish dance tunes and is a masterpiece of brilliant orchestration and of rhythmic effect. There is a good transcription for piano, but it is of considerable difficulty. The "Habañera," for piano, is simple and delicate, perhaps as good an example of the Spanish idea in simple piano form as could be found. The "Bourrée Fantastique," which one occasionally hears on pianists' programs, is a work very striking in its rhythms and of peculiar brilliance of effect.

Chabrier excels in color and rhythm, but lacks human quality, at least in the piano works. His work is more interesting as the expression of a particular personality and as a study of the French music just preceding the present ultra-modern epoch.

There is more warmth in the Prelude to his opera "Gwendolyn" and especially in the introduction to the third act. The music of this opera has much more significance in relation to the characteristic elements which were appearing in French music in Chabrier's time than have his piano works.

Charpentier and "Louise"

In acquainting oneself with modern French music through his piano, one should not omit Charpentier, who is to be known best by his opera "Louise."

Charpentier has not added much to French music, structurally. His work is, rather, a sensitive and sympathetic reflection of much that is most charming and delightful in the spirit of French music of the period just preceding the ultra-moderns. Charpentier, in fact, strikes a good average of modernity, which may be partly accountable for the great success of his opera.

A study of this score, which is arranged with comparative simplicity, will prove not only delightful in itself but will serve to give one a general working acquaintance with many of the chief elements that have gone to the upbuilding of modern French musical styles.

In "Louise," Charpentier is leading French music out from the specific Wagnerian influence, and giving it a strong national tang. Dramatic fluency the composer has undoubtedly gained from Wagner, but this opera is deeply steeped in a French lyricism and has such a characteristically French touch of naïve simplicity and charm in much of its harmonic treatment, that it removes itself very definitely from the Wagnerian musical basis. In fact, Charpentier, in this opera, sets out from the beginning to express Paris, its lure and its magic, and in throwing himself into this effort, and succeeding to the degree in which he has succeeded, he has achieved something for which the musical world should be grateful and which should not remain outside the experience of students of modern music.

The published excerpts from "Louise" for piano are scarcely representative of its character as a whole. Anyone wishing for the vista which he may gain through his piano by a study of this rarely delightful work will wish to possess the piano vocal score complete.

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WONDERFUL WORK OF RUSSIAN DANCERS

Pavlova and Mordkin Give Brilliant Performance of "Giselle" in Boston—Mme. Korolewicz, of Chicago Company, Makes Her Local Début—The Week of Opera

BOSTON, Mass., Jan. 1.—At the Boston Opera House, on Saturday afternoon, the Russians, Pavlova and Mordkin, gave the most wonderful performance that they have given in this city—the ballet, "Giselle," with the delightful music of Adam. These dancers have been heard in New York and there is little excuse for mentioning them at any length in this column, but it is hard to refrain from describing the performance of last Saturday, which drew a house filled to the last available inch.

The program stated that Mr. Mordkin had arranged and revived the old ballet in two acts. Probably most of his work had consisted in condensing it. There were those in the city who in former years had beheld this lengthy ballet in Europe, and they feared that its pleasures would pall long before the end. They were delightfully disappointed. In the first place, the production was seen in a theater of ideal proportions for such a spectacle. Then there was an orchestra also of the right proportions, and there was Theodore Stier, who conducted with the rarest taste and refinement and rhythm, and who realized the century in which that charming music was written, and made no effort to swell it to modern proportions. And then, there were Pavlova and Mordkin—but more especially Pavlova—to reveal at last, to Boston audiences, what the art of ballet, in its highest aspect, means, and why Europe has for some centuries cultivated that art so sedulously.

There are operas in which the heroine throws herself from ramparts, and dies a gory death, with the orchestra and everything else going lickety-split, or in which a phial of poison is employed with marked effect, and the villain, disappointed in his desire, bends over and screams in the dying heroine's ear, "I've just strangled your mother." Instances such as these are innumerable in opera. Those who listened to that delightful little orchestra of Adam's, on Saturday afternoon, and saw Pavlova's portrayal of the madness that disrupts the brain of the unfortunate *Giselle*, and her subsequent death, and all this accomplished without a spoken word, wondered when they had beheld anything so pathetic and dramatic and convincing. Such remarkable artistry was not wholly confined to the soloists. It was seen, when the curtain rose on the moonlit bank of a river, that the concerted dancers could suggest in a marvelous manner the mysterious flowing of quiet waters or the swirl of a torrent. *Hans*, who had caused the death of *Giselle*, became a water-sprite, and came to the side of her grave by the stream. He was seized by the Nixies. The waters of the stream had rolled up and surrounded the man. He

struggled helplessly. It was seen that this man was being carried by some inhuman force. The waters closed about him, eddied and swirled, and then subsided, and there was no man on the banks of the river. This is all true. I saw it. There was also the remarkable acting of Mordkin, and the marvelous relaxation, lifelessness, of the body of the dead woman that he laid on a bed of flowers. Those who sat in the Boston Opera House that afternoon will not forget the occasion.

This performance was prefaced by the usual praiseworthy presentation of Debussy's "L'Enfant Prodigue." The offering of the dancers at the popular priced evening performance was "The Arabian Nights," and before it came "I Pagliacci," wherein Mr. Constantino was applauded with much warmth and Miss Dereyne was a lively *Nedda*. On Friday night, the 30th, "Carmen" was given again, with the familiar cast which includes Maria Gay and Giovanni Zenatello in the principal rôles. On Wednesday evening the best performance yet given of "Aida" by the Boston Opera Company took place. Carmen Melis had the title rôle, Zenatello was the *Rhadames* and Maria Gay the *Amneris*. Mr. Zenatello is a really heroic, dignified *Rhadames* and of the qualities of his voice there is no need to speak at this day. Miss Melis was just recovering from an indisposition, but though she had to save herself, she made up in suggestion what she lacked in physical force. Maria Gay was a convincing *Amneris*. She, too, acted as though to the manner born, and, better still, she realized as must those who are thoroughly in sympathy with score and libretto that of all Verdi's gallery of woman portraits *Amneris* is perhaps the most magnificent and compelling. Why? Because the most a woman, grand and elemental in love passions, which are scantily concealed by royal robes. So was Miss Gay's *Amneris*, and the music displayed certain qualities of her voice to better advantage than her famous *Carmen*.

In "Il Trovatore," on Monday evening, Jeanne Korolowicz, of the Chicago Opera Company, made her début and made a favorable impression. She sang her passages with uncommon conviction, intelligence and vitality. The voice is unusual in its quality, for the lower registers have a richness of coloring more commonly associated with the voice of a contralto than a soprano. The upper tones are brilliant. With Miss Korolowicz were Zenatello, Carlo Galeffi, Maria Gay, who received a tremendous ovation after the second act first scene between *Azucena* and *Manrico*, Grace Fisher and others.

Three novelties will follow each other in quite rapid succession here: Converse's "Pipe of Desire," Puccini's "Girl of the Golden West," Converse's "The Sacrifice," to be performed in February, for the first time on any stage. O. D.

Clément to Sing in English

For his song recital in Carnegie Hall Wednesday afternoon, January 18, Edmond Clément has arranged a varied program which will give the French tenor an opportunity to display not only his versatility but his newly acquired knowledge of English. There will be five groups, including, among others, songs of Massenet, Fauré, Hahn, Georges, Grieg, and Berge. The songs in English will be Kurt Schindler's "Adoration," Chadwick's "Oh, Let Night Speak of Me," Harriet Ware's "Wind and Lyre," C. W. Coombs's "Her Rose" and Henschel's "Morning Hymn." Among the operatic arias are selections from "Lakme" and "Romeo and Juliet."

Reed Miller Sings in Boston and New York "Messiah" Performances

Reed Miller, the tenor, has just scored two distinct successes in his singing of the "Messiah" at Christmas-tide. He sang with the "Handel and Haydn" in Boston at the second performance of the "Messiah" on December 19, at which the critics were unfortunately absent. A lone critic chanced to be on hand and praised Mr. Miller for his phrasing, pronunciation and general musicianship which he designated "of the highest order." After the performance Mr. Miller was offered the tenor part in

the "Creation" for Easter Sunday, but his tour with the Thomas Orchestra will prevent him from accepting it.

At the two performances of the Handel work by the New York Oratorio Society on Tuesday afternoon, December 27, and Wednesday evening, December 28, Mr. Miller was soloist. It was a coincidence that the New York critics were at the première of "Königskinder" on Wednesday evening, but notwithstanding this several of them were on hand and all had much to say about Mr. Miller's excellent work. They praised his diction and interpretation of the different music assigned to him.

Opera Singers Celebrated New Year's Eve.

Opera singers were prominent among the observers of New Year's Eve at the Hotel Knickerbocker, New York. They included Messrs. Caruso, Scotti, Gatti-Casazza, Mme. Alda, Mme. Lipkowska, and Messrs. Lecomte, Seguro, Amato and Smirnoff.

Flonzaley's Second New York Concert

The Flonzaley Quartet's second Mendelssohn Hall concert is scheduled for Tuesday night, January 24, the composers represented being Haydn, Emil Moor, Hugo Wolf and Beethoven.



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**Jeanne Korolewicz, Member of
New Opera Company, Received
Warm Endorsement of the Czar
—She Was de Reszke's Assistant
When Director Dippel Engaged
Her**

CHICAGO, Jan. 2.—One of the most versatile, accomplished and attractive personages of the Chicago Grand Opera Company is Jeanne Korolewicz-Wyada, the distinguished Polish soprano who has the characteristics of a race that has begotten so many artists in the world of music and action. Last Summer she was engaged in coaching and assisting Jean de Reszke in operas, when Impresario Dippel approached her with a contract for the Chicago season. At that time he was far more familiar with her work as a prima donna than anybody else in America. Personally well graced for the stage, Mme. Wyada (which by the way in Polish is White, which accounts for her changing her stage name in this engagement in order not to confuse or conflict with the American prima donna, Carolina White) during her six years of operatic experience here has not only been fortunate but an exceedingly busy personage, having over sixty-seven operas in her repertoire. She has sung at the Grand Opéra in Paris, in Warsaw, at Covent Garden in London, at the Prussian capital, Berlin, a season at Lisbon, in Spain, and has appeared in various famous opera houses of Continental Europe. She had the honor of appearing before the Czar in concert at Warsaw; in the Russian national opera "Caromo," at the Lazienki concert hall. His Highness the Czar, who approved her work by personally congratulating her and afterwards sent her a watch decorated with the double eagles of Russia in diamonds. She again had the honor of appearing before royalty in St. Petersburg on the occasion of the production of Moniuszko's opera "Halka."

At this function the Czar was represented by the Grand Duke Sergius, and she received a beautiful souvenir of royal esteem that she prizes highly. During her season at Lisbon she was ordered to appear before the King, and was complimented and decorated. On her return to the National Opera of Warsaw, after four years' absence, the *Courier* of that city printed its criticism of her first appearance in gold letters. She also had the honor of appearing before Francis Joseph of Austria, in the National Opera House, in a performance of "Halka." She speaks Polish, German, Italian, Russian and French. On her return from the engage-



—Photo by Matsene

Jeanne Korolewicz, the Polish Soprano
of the Chicago Opera Company

ment with the Chicago Opera Company she will sing at the Grand Opera in Paris in June, and then has been elected by Mme. Nellie Melba to alternate leading rôles with her in her operatic tour through Australia, sailing for the antipodes in July.

While Mme. Korolewicz has many pleasing memories of royal honors, the melancholy facts that clustered about her last appearance in Kiev are indelibly engraved upon her mind by reason of the scenes of misery and horror accompanying the frightful massacre of 1906, which took place while she was filling an engagement in that city.

The scenes of that bloody event in which so many poor Jews yielded up their

lives was awful in itself, and following came a terrible labor strike that tied up all the railroads, so that there was really no chance to leave the city. All the theaters and places of amusement remained closed for a month; during that time Mme. Korolewicz spent most of the time behind closed doors in her hotel. Many poor, however, had reason to thank her for her generosity, as food shortage drove the people to pitiable extremes. She, out of her own personal means, sustained a number of Polish students from the University who were persecuted because they helped the unfortunate Jews. During her sojourn in Chicago Mme. Korolewicz has received many courtesies at the hands of the Polish people. A public school has been named after her, and she has been the leading personage in a number of social functions.

INDIANAPOLIS XMAS MUSIC

**American Composers Predominate in
Holiday Programs**

INDIANAPOLIS, Dec. 30.—A careful survey of the programs of Christmas music in the churches, as published in the local press, affords food for thought both for connoisseur and amateur. So many unfamiliar composers, such a conspicuous absence of the classics, such a preponderance of American composers! To the credit of the organists be it said that the majority of their selections were consonant with the season, especially noteworthy being "The Messiah" transcriptions played at Roberts Park M. E. Church by Carrie Amelia Hyatt. The favorite soli for vocalists were Neidlinger's "The Birthday of a King," given with distinction by Alice Fleming Whallon at the Second Presbyterian Church, and Gounod's "Nazareth," most beautifully sung by David Baxter at the Second Church of Christ, Scientist. A feature of the music at St. Peter and Paul's Cathedral was the organ recital preceding the Pontifical High Mass, given by Francis Spencer, assisted by Ruth Murphy, violinist, and also the fine Gregorian vesper service.

An effective Fourteenth Century Carol, arranged by G. W. Chadwick, was sung by the Second Presbyterian Church Quartet, Maude Essex, Alice Fleming Whallon, J. Raymond Lynn and Louis J. Dochez, and an unusual soprano solo, "Glory to God," by Boux, was well rendered by Maude Essex. At the First Baptist Church Geibel's cantata, "The Incarnation," was presented with full chorus and solo voices under the direction of Harper G. Smyth. Mary Traub, contralto, was soloist at the vesper services at the Y. W. C. A., and sang three arias from "The Messiah" with commendable religious and musical interpretation. She deeply impressed her hearers with her delivery of "He Was Despised." The music for the Christmas entertainment at the Home for Aged and Friendless Women was furnished by Ida Gray Scott, soprano, who gave marked pleasure by her rendition of Adam's "Holy Night." K. L. S.

Reception for Mme. Frances Helen Humphrey

At a reception given in the New York studio of the well-known artist, Edmund Russell, Thursday, December 29, in honor of Mme. Frances Helen Humphrey, of Buffalo, a delightful musical program was rendered by Katherine Kronenberg, soprano, also of Buffalo, a pupil of Mme. Humphrey. Miss Kronenberg was enthusiastically praised for her artistic work and the lovely lyric quality of her voice. She was sympathetically accompanied by Florence McMillan.

Bertha Marx-Goldschmidt, who has been playing the big Rubinstein programs in Berlin, has fared badly at the hands of the critics.

Louis Persinger, the American violinist, recently played with success in Dresden.

CHORUS SAVED BY "MESSIAH" CONCERT

**Minneapolis Philharmonic Probably
Won't Disband, So Successful
Was Performance**

MINNEAPOLIS, Dec. 28.—The Philharmonic Club made its first appearance this season in a performance of "The Messiah" December 26, in the Auditorium, with the assistance of the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer. The general opinion was that the club had never given a finer performance of the work, and it deepened the conviction that the club should not be disbanded, as has been threatened.

There has been renewed interest in the club since the oratorio was given, and those who have the club's welfare at heart feel confident that next season the club will take up its usual work.

The preliminary rehearsals had been conducted by J. Austin Williams, and the clean, spirited work of the chorus reflected distinct credit upon him. Emil Oberhoffer conducted the final rehearsals and the performance, and under his magnetic baton the chorus sang with fervor and enthusiasm. The chorus was fairly well balanced, and for once had a strong tenor section.

The soloists were Mrs. Lucille Tewksbury, soprano; Mrs. Rose Gannon, contralto; Garnett Hedge, tenor, and Alber Boroff, basso.

Mrs. Tewksbury carried off the honors of the evening, singing the two arias, "Come Unto Him" and "I Know that My Redeemer Liveth," with fervor and beautiful tone. "Rejoice Greatly" was also brilliantly sung.

Mrs. Gannon proved a favorite with the audience, singing with intelligence and reverent feeling. Both Mr. Hedge and Mr. Boroff sang with sincerity and in artistic manner. E. B.

THE MINNEAPOLIS ORCHESTRA

**Conductor Oberhoffer Arranges Popular
Program as Holiday Offering**

MINNEAPOLIS, Dec. 28.—The regular Sunday afternoon popular program was given by the Minneapolis Symphony Orchestra Christmas Day, and Emil Oberhoffer arranged a program appropriate to the day. The orchestra is doing wonderfully fine work this season, and the audiences for every concert are large and enthusiastic.

The Christmas Day program included Chadwick's "Noel," the Adagio and the Scherzo movements from Schumann's Symphony No. 2 and "Suite Arlesienne," by Bizet. Mendelssohn's "Spring Song," played as a solo for the first violins, with other strings and harp as accompaniment, was one of the favorite numbers of the afternoon, receiving an enthusiastic encore.

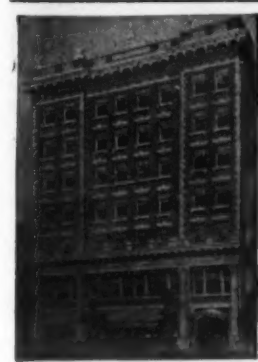
Mrs. Luella Chilson Ohrman, of Chicago, was the soloist, and won a distinct success at her first appearance in the city. She has a voice of beautiful quality, fresh and limpid, and sings with charming spontaneity. Her numbers were the "Tosca," from "Mignon," the Prayer from "Tosca," and as encore she sang the Waltz Song from "Romeo and Juliet." E. B.

Leopold Godowsky has written a piano-forte sonata, which he will introduce in his recitals this season.

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SIR EDWARD ELGAR'S PLEA FOR CHEERFULNESS

[From the London Morning Post.]

THE annual dinner of the London District of the Institute of Journalists was held at the Criterion restaurant, Piccadilly, on Saturday, under the presidency of Mr. F. Miller. After the loyal toasts, the chairman proposed "The Paper Chain," and the Hon. Harry Lawson, M.P., replying, said that when they compared the platform and the press he thought the latter was much the cleaner and pleasanter institution. The paper chain was a girdle thrown around the earth by newspapers of every country. The immense amount done during the last two years within the British Empire to bring the press together could have only the best results for patriotism and civilization.

Sir Edward Elgar, replying to the toast of "Music and the Drama," submitted by A. F. Robbins, said no art had been so tongue-tied by authority as music, but we were growing out of that state of things. The British school of composers was ambitious, and its young men had done many things of which those interested in music were proud. (Hear, hear.) He had always been against the centralization of everything in London. It was, of course, the head and home of everything that was best in the arts, but, speaking for British musicians, he wanted interest displayed in work done in other towns when it was worth appreciation. That was being done now more than it was a few years ago. The whole of the United States had been practically given over to German musicians, but he did not want our dominions to be overrun with anything but British musicians. (Cheers.) He looked to British journalists to keep their eye on what was being done in musical matters in the Dominions. We must keep our British musicians to the fore when they were worth it. (Hear, hear.) He looked upon every person interested in music as of equal importance, and there-

fore he pleaded that the musical doings in the provinces when reported at all should be reported seriously, and with perhaps a little happiness of diction which was sometimes wanting. Music received a good deal of attention now, but it was still the Cinderella of the Arts, although Cinderella for the present rode in a golden coach, even if it was only an operative one. (Laughter.) He wished some of our young composers would occasionally take things a little less seriously and look with favor upon the lighter side of their art. The people wanted to enjoy themselves—let them. (Cheers.) What we wanted in this country was larger halls and music for the people at a cheaper rate. That was the crux of the situation at present—how to bring the best music down to the people who wanted it and were educated up to receive it, but could not afford to pay for it. They must have municipal aid in this direction, and he hoped it would come before long. At present music was too much a matter of sight instead of sound. The habit of having things to look at was deeply ingrained in the people. The money spent on absolutely worthless certificates for the thousand and one examinations held in music would keep a national opera going and endow concert halls all over the country. It had been a reproach to him that he had written something occasionally that the people could understand. (Laughter.) He was proud to have written songs that had gone into the hearts of the people. The touching letters he had received from young men saying they had sung his songs around camp fires in South Africa, Australia, and New Zealand gave him more real pleasure than a great many of the larger works he had been condemned for. (Cheers.) He wanted cheerful music for the people; something good. They could appreciate the best and it ought to be given them. (Cheers.)

PARIS HEARS "DON QUIXOTE"

Critics Rank New Work Among Best of Massent Operas

PARIS, Dec. 30.—Massenet's operatic version of "Don Quixote," the book adapted by Henry Cain from the poem by Le Lorain, had its first production last night at the Gaieté Lyrique and achieved a marked success. The critics regard it as equal to the same composer's "Manon" or "Werther" and predict for it a popularity as great as that of his best liked operas. The work was originally given in Monte Carlo last Winter.

Cervantes's immortal hero is made a pathetic and heroic figure and his adventures are described in music of exquisite grace. The stage settings are beautiful and several of the scenes, notably that of the tilt with the windmills, are faithfully modeled after the famous illustration of Gustave Doré.

M. Marcoux was the *Don Quixote* and delivered himself of a highly impressive piece of character acting. He has a powerful bass voice. M. Fugère was a jovial *Sancho Panza* and Lucy Arbelle a winsome *Dulcinea*.

New Berkeley (Cal.) Musical Association Opens Its First Season

BERKELEY, CAL., Dec. 19.—The new Berkeley Musical Association gave its first concert of its first season last Wednesday evening at the Berkeley High School Auditorium, introducing Emilio de Gogorza, baritone, as the artist of the evening, assisted by Robert Schmitz, pianist. The concert attracted an audience of 1350 persons and fully four hundred others were turned away. Mayor Beverly L. Hodghead, who is president of the association, opened the evening by outlining the aims of the organization, chief of which is to bring to Berkeley artists of international reputation and to present them to the public at the lowest possible prices. The concert was an emphatic success. It will be followed by three others of equal interest during the season.

THOMAS ORCHESTRA CONCERT

Holiday Spirit Manifest—A Concerto for Flute and Harp

CHICAGO, Dec. 28.—The holiday spirit was happily manifest in a very light and pleasing program on the part of the Theodore Thomas Orchestra, with sufficient dignity in classic garnishing to make the matter memorably appropriate. The introduction to Bach's Christmas oratorio opened the concert, and even more quaint and charming was the sixth Brandenburg concerto, in which the orchestra was reduced to strings and woodwinds, and an ingenious local make of piano gave the effect of the ancient harpsichord. The soli were given to Messrs. Steindel, Esser and Dasch, all playing with their usual finish and effectiveness. Another strange and telling feature was Mozart's Concerto for Flute and Harp, the former played by Alfred Queznel and the latter by Enrico Tramonti. This old work lacks the vocal values of Mozart, but it gives unusual opportunities for seldom heard instruments in solo and duet service. The last portion of the program included: Goldmark's "Sakuntala," Georg Schumann's "Amor and Psyche" and Rimsky Korsakov's "Capriccio Espagnole." C. E. N.

Lillian Grenville Entertained in Chicago

CHICAGO, Jan. 2.—Lillian Grenville, the beautiful young soprano of the Chicago Grand Opera Company, who has represented young America so well in a number of leading operatic rôles that have real creative value, was the guest of Mr. and Mrs. Hugh Stewart Campbell at their studio in the Auditorium tower last Tuesday. The occasion was a delightful one, involving many well known figures in literature and art. Mrs. Hanna Butler sang a group of Claude Debussy's songs with a rare appreciation for their delicate and evanescent beauty. Miss Grenville proved to be as charming and original in the drawingroom as she is upon the stage. C. E. N.



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WHY ITALIAN VIOLINS COST SO MUCH

The Diminishing Supply of Old Instruments and the Ever-increasing Demand—Many Instruments Locked Up in Private Collections—Enormous Duty an Important Factor

By RICHARD S. WILLIAMS

I HAVE been asked by MUSICAL AMERICA to contribute an article on the subject of why old violins of Italian origin are bringing their present high market value.

In discussing this matter, we must first look into the primary cause, viz., the supply and demand. England was one of the first countries to start the collecting of Italian violins.

Roger North, in his "Memoirs" of music, evidences the demand for Italian violins in the days of James II. He remarks:

"Most of the young nobility and gentry that have traveled into Italy affected to learn of Corelli and brought home with them such favor for the Italian music as hath given it possession of our Parnassus, and the best utensil of Apollo, the violin, is so universally courted and sought after to be had of the best sort, that some say England hath dispeopled Italy of violins."

We also read of William Corbett, a member of the King's band, who, about the year 1710, formed a gallery of Cremonas and Stainers during his residence in Rome. The question is, are these Italian violins still in England, or have other countries "dispeopled" England, to borrow Roger North's expression.

We must acknowledge that most of the finest specimens of the great makers are still held in England. Messrs. W. E. Hill & Sons, in their well known work on Stradivari, account for some 602 specimens of the great master, out of some 1100, which they estimate he completed. Where are the rest? Have they been destroyed by the elements of nature. I think we can safely say that two-thirds, or, in other words, less than two instruments a year since his death, could easily have been destroyed; the balance, I believe, are still in existence in some old houses in England

and also in other countries. If half the violins by Stradivari are not in existence, does it not seem reasonable to suppose that other old instruments have disappeared at about the same ratio?

One of the reasons why these instruments are not brought to light is the inability of the public to recognize them. If a fine Titian or Raphael were offered to the average man for \$100, I doubt if it would be purchased, yet, in the right channels, tens of thousands would not be considered a fancy price. Then we must consider the number of instruments that are locked up in private collections all over the world. These seldom, if ever, come on the market for sale; then again, we must not forget that nearly all the great players and teachers have two or more instruments.

We must also consider the number of instruments that are ruined by incompetent repair men. We often have gruesome evidences of this ruthless destruction. Can we then wonder that Italian violins are scarce? yes, far scarcer than is generally supposed? I very much doubt if there are 200 genuine Italian violins in the hands of the dealers in the United States to-day.

Now, let us proceed to consider the enormous demand which exists not only in America but in all parts of the world. The advance made in violin-playing is great, and the ever-increasing army of violinists, both soloists and advanced pupils, who have come to the front in the last twenty-five years, is enormous; naturally they are not content to play on new instruments, though it would be better for the next generation if they did. So they proceed to secure an old one. The question naturally arises, where are they to secure this instrument for the amount they want to invest? To meet the demand, we have had little colonies springing up in Europe where these old violins are made to order, and shipped to this country in goodly numbers. These are offered for sale by many dealers as genuine, not wilfully in most cases, but from pure lack of experience. Music and musical instrument dealers, no matter how large, are not violin experts, so our violinist gets what he pays for, but soon realizes that his instrument is not genuine, and that the tone is not what it was when he purchased it. This kind of goods has had a tendency to check the advance in price, but



R. S. Williams, of Toronto, Connoisseur and Importer of Old Violins

the reaction is bound to follow. Then you will see the genuine instruments soaring to unheard-of prices.

The scarcity of genuine instruments at reasonable prices has now practically compelled the responsible dealers in Europe to turn their attention to the sale of new violins, and with this end in view, contests are held between old and new instruments. Undoubtedly the greatest factor in the enormous demand for Italian violins in the United States to-day is the outrageous duty on them. The effect this has on the consumer is to place Italian instruments, even of the third class, far beyond the reach of the ordinary professional violinist.

Then we have to consider the collections now held in the United States. How will the duty affect them? Will their owners take advantage of the high prices which prevail and dispense with their instruments, or will they continue to add to their holding at the advanced prices? This, of course, affects the market, but not to any appreciable extent, as the great majority of collections are in the hands of the wealthy.

Reinhold von Warlich's Program

M. H. Hanson announces the following program to be given by Reinhold von Warlich in Mendelssohn Hall Tuesday afternoon, January 10:

Part I—"Liederkreis" (words by Eichendorff). Schumann—(1) In der Ferne, (2) Intermezzo, (3) Waldgespräch, (4) Die Stille, (5) Mondnacht, (6) Schöne Fremde, (7) Auf einer Burg, (8) In der Fremde, (9) Wehmuth, (10) Zwielft, (11) Im Walde, (12) Frühlingsnacht. Part II—"Early English Songs"—(1) Since First I Saw Your Face (Seventeenth century), Ford; (2) Go to Bed, Sweet Muse (1608), Robert Jones; (3) Drink to Me Only (Seventeenth century), Ben Jonson; (4) Blow, Blow, Thou Winter Wind (Eighteenth century), from Shakespeare's "As You Like It," Arne; (5) It Was a Lover and His Lass (Seventeenth century), from Shakespeare's "As You Like It," Morley. Part III—"Scotch and English Ballads"—(1) The Bonnie Earl o' Moray (traditional old Scotch melody), arranged by Malcolm Lawson; (2) King Henry, My Son (very old Sussex ballad), arranged by Lucy Broadwood; (3) Three Ravens (Sixteenth century), arranged by A. Somerville; (4) Cupid's Garden. Part IV—"German Ballads"—(1) Herr Oluf (Herder), Loewe; (2) Der Wirtin Tochterlein (Uhland), Loewe; (3) Tom der Reimer (from old Scotch ballad), Loewe; (4) Erlkönig (Goethe), Loewe.

Musical in Arthur Phillips' Paris Studio

PARIS, FRANCE, Dec. 25.—Arthur Phillips, the baritone, gave a very interesting musicale at his studio recently. Among those who appeared were Germaine Arnaud, the French pianist; Erna Stierle, soprano, a pupil of Mr. Phillips, and Mr. Phillips himself. Miss Stierle, who will make her debut in Paris in the Spring, sang very brilliantly an air from "Manon" and the "Jewel Song" from "Faust." Mr. Phillips himself delighted his hearers with the "Toreador Song" from "Carmen," an aria from "Le Roi de Lahore" and "Manon," and the "Pagliacci" prologue. Among the guests were Admiral and Mrs. Adams and their daughter, of London, Mr. and Mrs. Pratt, Mme. Arnaud, Mme. Stierle and Mlle. Baret de Houston.

For a recent performance of Strauss's "Salomé" in Mülhausen, Alsace, a military band of sixty-five musicians was used for the orchestra.

FILLING HIS THIRD ENGAGEMENT WITH BRUSSELS OPERA



Henri Weldon, the American Basso of the Brussels Opera, as "Hunding," in "Walküre"

Henri Weldon, the genial basso of the Opéra de la Monnaie, in Brussels, in private life, "Happy Harry" Hughes, the son of Uncle Sam's own Admiral, has returned to Brussels to make good his third re-engagement there. He spent a large part of the Summer in Paris, where he and Mrs. Hughes have a delightful apartment in the storied Montmartre quarter.

L. L.

NEW ORLEANS OPERA

Mlle. Scalar Recovers from Illness—Reyer's "Sigurd" Is Sung

NEW ORLEANS, Dec. 30.—Mlle. Scalar, falcon of the French Opera Company, whose illness caused a cancellation of her contract with Impresario Layolle, has again been engaged by the management, as she is now fully restored to health. The opera will, therefore, have two falcons, the other being Miss Lowe, who was cabled for when it was thought Mlle. Scalar would be too ill to sing. Mlle. Scalar made her reentrée last week as Brünnhilde in Reyer's "Sigurd" and created a very good impression. There have been performances of "Traviata," "Thais" and "Sigurd" at the opera and "L'Attaque du Moulin" is soon to be put on. "Le Chemeneau" will be sung for the first time.

The New Orleans Musical Society had its monthly musicale Wednesday evening before a large audience. This club has proved a great means of encouragement to local talent.

H. L.

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OPERA STARS IN CHOIR LOFTS

Members of Chicago Company Lend Their Voices to Enhance Holiday Services—Francis Macmillen Pleases at Campanini Concert

CHICAGO, Jan. 2.—The fact that Christmas and New Year's both fell on Sunday was a happy incident for the musical organizations of all the churches in and about Chicago.

The quartets and choirs all over the city arose to this occasion with programs that were highly creditable. In every instance the large organs were called into requisition and at many churches special organ recitals were given.

The presence of the Chicago Grand Opera Company was another felicitous happening, as a number of the leading singers received invitations and were glad to avail themselves of the opportunity to lend their voices to sacred music. More than ever before Christmas cantatas had a hearing this year and the awakening in the churches was another evidence that the musical interest of Chicago is thoroughly alive and progressing.

Mary Garden, Lillian Grenville and other operatic stars will sing at the Auditorium Benefit next week for the fire fund. Last week over \$250,000 was raised for this good service.

Virginia Listemann, the brilliant young soprano, who has achieved such success in concert this season, spent the holiday vacation at her home in this city, but had little opportunity to rest, as she was the guest at many social functions.

It was an appropriately happy event that the Christmas concert of the Cleofonte Campanini series at the Auditorium should have its chiefest stars in Americans, the first being the distinguished Chicago soprano, Jane Osborn-Hannah, who sang Elisabeth's air from "Tannhäuser," "Dich theure Halle," with a fervor, breadth and dignity of style befitting the artistic reputation that she sustained so ably in the home of Wagnerian song.

The other great artistic success of the afternoon was Francis Macmillen, the American violinist, who recently passed his twenty-fifth birthday, but seems years older in the perfection of his art. His performance of a concerto had finished support in the fine orchestral organization that has made these concerts particularly pleasing in the high estate of popular favor.

A very unique and interesting program was given on New Year's eve at the South Shore Country Club by the Chicago Operatic Quartet: Leonora Allen, soprano; John B. Miller, tenor; Rose Lutiger-Gannon, contralto, and Arthur Middleton, basso.

A musicale and reception was given last Friday afternoon in the music room of the Illinois Theater by the manager, Will J. Davis, in honor of Marguerita Sylva, at which "The Persian Garden" was presented by Anna Allison Jones, contralto; John B. Miller, tenor; Mrs. Marie Sidenius Zandt, soprano, and Walter Stults, basso.

Marion Green, the basso, was the soloist at the funeral of Abraham Poole on Christmas eve and officiated in the same manner at the services for Mr. Wells a short time previous. He has been engaged for a recital January 6 at Northfield, Minn., and January 10 at Fargo, N. D.

"The Messiah" was repeated last Friday evening at the Auditorium with the well-known soloists, Mabel Sharp Herdieu, Mrs. Marie White Longman, Evan Williams and Albert Borroff, who were ably assisted by the St. Paul Symphony Orchestra, conducted by Harrison M. Wild.

The Kneisel Quartet will give its second chamber music concert at Music Hall, Sunday afternoon, January 29.

Alexander Heinemann, Royal Prussian Court singer, will make his first appearance in song recital at Music Hall, Sunday afternoon, January 15, under the direction of F. Wight Neumann.

Jane Osborn-Hannah has been one of

the most popular and active "guests" of the Chicago grand opera season. She has appeared ten times, which was the limitation of her original contract, and may also a few more before returning to her regular sphere of employment, the Metropolitan Opera of New York. This week she has been entertaining her little daughter Frances, who has been living with relatives and attending school at Keokuk, Ia. Her husband, Frank S. Hannah, a foreign consul, sails for America on the *Lusitania* on January 12 on a leave of absence and will remain with his wife during the season of the Metropolitan Opera Company.

Mme. Schumann-Heink's last appearance in song recital this season will take place next Sunday afternoon, January 8, at Orchestra Hall, under the direction of F. Wight Neumann. C. E. N.

Mario Sammarco is to be a "guest" at the Madrid Royal Opera next Spring.

KANSAS CITY FREE "POPS"

Sunday Concert Series to Be Opened on January 8

KANSAS CITY, Mo., Dec. 31.—The afternoon of Sunday, January 8, will mark a new departure in music in Kansas City. At that time the first free Sunday afternoon concert will be given in Convention Hall. It is something which has long been needed here and the musicians have responded willingly to the call.

The orchestra will be under the direction of François Boucher of the Conservatory of Music. There will be a chorus composed of the twenty men's voices of the Schubert Club under the direction of Albert A. White, and the opera class of the conservatory with a membership of one hundred.

M. Boguslaroski, the talented and popular pianist, will also assist. The best music will be played and sung. M. R. W.

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RUSSIAN TENOR MAKES DEBUT HERE

Dimitri Smirnoff Sings "Duke" in "Rigoletto" at Metropolitan and Proves Himself a First-Rate Artist—The "Gilda" of Lipkowska—A Humperdinck Concert and a New Year's "Parsifal"

METROPOLITAN OPERA HOUSE CALENDAR

"KONIGSKINDER," by Humperdinck, Wednesday evening, December 28, first time on any stage; reviewed on another page.
 "TANNHAUSER," by Wagner, Thursday evening, December 29, with Lucy Weidt a new Elizabeth and the regular cast; Alfred Hertz, conductor.
 "RIGOLETTO," by Verdi, Friday evening, December 30, with Dimitri Smirnoff (American debut) as the Duke, Lydia Lipkowska as Gilda, Pasquale Amato as Rigoletto, Andrea De Seguro as Sparafucile; Vittorio Podesti, conductor.
 "LA GIOCONDA," by Ponchielli, Saturday afternoon, December 31, with Florence Wickham as Laura, and the others of the regular cast; Arturo Toscanini, conductor.
 "KONIGSKINDER," repeated Saturday evening, December 31, with the same cast. Hertz, conductor.
 "PARSIFAL," by Wagner, Monday afternoon, January 2, with Mme. Fremstad, Messrs. Amato, Burrian, Goritz and others of the usual cast; Alfred Hertz, conductor.
 "FAUST," by Gounod, Monday evening, January 2, with Miss Farrar, Messrs. Jadowker, Rothier and Gilly.

THE first performance of Humperdinck's "Königskinder" on Wednesday evening, December 28, quite overshadowed other events at the Metropolitan during the week. There were several other features of interest, however, chief among them being the debut of a new tenor, Dimitri Smirnoff, on Friday evening; a concert given in honor of Prof. Humperdinck on Sunday evening and what was announced as the last performance of "Parsifal" for the season on Monday afternoon.

"Tannhäuser" was repeated before a large audience on Thursday evening, December 29, and the novel feature was the Elizabeth of Lucy Weidt, whose efforts have hitherto been confined to Brünnhilde. She made rather a portly Elizabeth, but she acted the rôle with skill, if not with a very wide deviation from traditions. Without scaling any unwonted dramatic heights in the second act, she laid due stress upon the tenderness of the character. Her singing was pleasing except when she deviated from the pitch, as was the case in the prayer, and when her upper tones occasionally sounded shrill. Slézak was the Tannhäuser and his impersonation had many points of excellence. Walter Soomer was Wolfram; Allen Hinckley, a most impressive Landgrave; Lenora Sparkes, the Shepherd, and Olive Fremstad an incomparable Venus. Mr. Hertz conducted.

The woful scarcity of good operatic tenors makes the advent of every new one an event of especial importance. For this reason the performance of "Rigoletto" on

Friday evening of last week is worthy of more than passing mention. It introduced to American audiences the Russian tenor, Smirnoff, who, as MUSICAL AMERICA readers will remember, has already a firmly grounded reputation in Europe. That he is going to set this city agog cannot yet be asserted with the utmost degree of definiteness, but, on the other hand, he will undoubtedly prove the most serviceable lyric tenor the Metropolitan has possessed since the departure of Bonci from that institution. There was a good-sized audience to receive him and he had every reason to be satisfied with the amount of applause that rewarded the results of his efforts in the rôle of the Duke.

Voice Sweet and Smooth

Mr. Smirnoff is in many respects a first-rate artist. His voice is of lyrical sweetness and is smooth and even in quality. His phrasing is admirable and his breath control astonishing. Few tenors of late years have been gifted with such a capacious pair of lungs, and it is with the most consummate ease that the singer is able to sustain phrases of almost unbelievable length. His desire to put this faculty to the utmost use results at times in the practice of prolonging high notes far beyond their written value. His intonation was almost constantly true, and he is fully alive to the value of dynamic shading. There is one matter, however, which needs correction in Mr. Smirnoff's work. He is addicted to the use of the effeminate "white voice," a thing which is doubly un-

pleasant coming from an individual of such manly and handsome presence and bearing. Musical taste in this country is strongly opposed to this vocal quality. Mr. Smirnoff should bear in mind Manuel Garcia's saying, "Voix blanche, voix horrible." The fault can easily be eradicated and a few months' work will suffice to set matters aright.

Mr. Smirnoff was much applauded for his duet with Gilda in the second act, for his aria in the third and, of course, for "La donna è mobile," in the last. The audience tried vainly to secure a repetition of the latter. Mr. Smirnoff sang it with rather more refinement than the cheap character of the air demands.

The Gilda of the evening was Lydia Lipkowska. She was in excellent voice, and sang brilliantly. Her colorature is even better than it was last year and her delivery of the "Caro Nome" was a notably fine piece of work. Mr. Amato was Rigo-

and if any individuals harbored doubts as to the success of the opera on the opening night they must have been entirely dispelled on this occasion. The exquisite stage pictures and the enchanting music of the first act captivated the hearers, and when the curtain fell there was an outburst of applause which continued until the singers had dragged Professor Humperdinck before the curtain many times. Mr. Hertz, too, received his share of acclamations. The demonstrations were renewed with increased vigor after the second act and again at the close of the opera. The performance left little to be desired. It is fast becoming a belief with many that Miss Farrar's *Goose Girl* is the greatest of all her impersonations, while Mr. Goritz's *riddler* is on a level with his *Beckmesser* and *Klingsor*. His song in the last act and his lament over the kingly children wrung tears from the eyes of many listeners. Mr. Jadowker's stiffness of bearing as the *King's Son* does not harmonize with the general picture. The *Witch*, the *Broommaker* and the *Wood-chopper* were again splendidly done by Louise Homer, Albert Reiss and Adamo Didur, respectively, and little Edna Walther, as the *Child*, was charming. Mr. Hertz conducted with loving care and the geese acted with much decorum and *savoir faire*.

One of the largest Sunday night audiences of the year attended the concert the following evening, and half of the program was devoted to Prof. Humperdinck's music. The orchestra under Mr. Hertz was heard in the introductions to acts two and three of "Königskinder," and the entire second act of "Hänsel and Gretel" was given in concert form. Misses Mattfeld, Alten and Snelling distinguishing themselves by some beautiful singing in its interpretation. Messrs. Slézak and Hinckley were also applauded for their singing of several Humperdinck songs. For the rest of the concert numbers from "Oberon," "Czar und Zimmerman" and "Queen of Sheba" were sung by Mme. Morena and Messrs. Soomer and Slézak, while the orchestra played the "Freischütz" overture and a portion of Mendelssohn's "Midsummer Night's Dream."

The New Year's "Parsifal"

As a New Year's Day matinée "Parsifal" was sung on Monday, and the announcement that it would be the last production of the music drama for the year served to crowd the house. The cast was the same as that of a few weeks ago, Mme. Fremstad fairly surpassing herself as *Kundry* and Mr. Burrian singing his best in the title rôle. Mr. Witherspoon makes *Gurnemanz* a beautifully human figure and his enunciation of the text is wonderfully clear. Mr. Amato's *Amfortas* had all of its accustomed poignancy and dramatic appeal, and he rose to splendid heights in the last scene where he beseeches the knights to end his sufferings. Mr. Goritz was a most impressive *Klingsor*. Mr. Hertz conducted well for the most part, but he occasionally allowed the orchestra to get the upper hand. The knightly choruses have often been sung with greater beauty of tone than they were on this occasion.

"Faust" was sung on Monday evening with Geraldine Farrar, Messrs. Jadowker and Rothier as *Marguerite*, *Faust* and *Mephistopheles*, respectively. All three were at their best. Mr. Gilly made much of the part of *Valentine*. After the opera Pavlowa, Mordkin and the Russian ballet were seen in a series of dances.

A hundred opera scores were submitted in the recent opera competition held by the Harmonie Publishing House in Berlin. The results will be made known in June.

Jeanne Espinasse, who spent one season at the Manhattan, has a small rôle in the new "Macbeth" at the Opéra Comique, Paris.



Lydia Lipkowska as "Gilda" in "Rigoletto," in Which She Sang Last Week at Metropolitan Opera House

letto, and his impersonation was again a most artistic piece of work. He rose to great emotional climaxes in the course of the second and third acts, his appeal to the courtiers being wonderfully moving. Vocally he aroused general admiration. De Seguro was *Sparafucile* and he sang impressively with sonority and breadth. Marianne Flahaut was a not over-efficient *Maddalena*. Mr. Podesti conducted, at times over strenuously.

"Gioconda" with New "Laura"

On Saturday afternoon "La Gioconda" was sung with the usual cast save that Florence Wickham replaced Louise Homer as *Laura*. Miss Wickham made a commendable effort, but she was rather overweighted by the part at times. Mme. Destinn gave much pleasure in the title rôle and Caruso, as *Enzo*, aroused the customary uproar after his aria "Cielo e Mar." Mr. Amato was a dramatically sinister and compelling *Barnaba*, and Mr. Toscanini conducted.

An audience of record-breaking dimensions attended the week's second presentation of "Königskinder" on New Year's eve,

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WITH CHICAGO MUSICIANS

Lillian Grenville Soloist with the Sunday Evening Club—William Beard's Success in Pittsburg—News of the Studios

CHICAGO, Jan. 2.—An exceptionally fine musical program was presented Christmas night under the auspices of the Sunday Evening Club in Orchestra Hall. One unique feature was the singing of Christmas carols, the chorus being stationed high up in the farthest gallery, which gave the music a peculiarly ethereal effect. The bright particular solo star was Lillian Grenville of the Chicago Grand Opera Company. The regular soloists of the organization, including Mabel Sharp-Herdien, Rose Lutiger-Gannon, John B. Miller and Marion Green, were all heard to artistic advantage in a program that had been skillfully arranged by Marion Green.

Mrs. William Middleschulte gave an interesting organ recital in addition to the fine song service at St. Paul's Universalist Church last Sunday evening. Her organ selections were by Bach, Guilman and Rousseau. Mrs. Middleschulte was assisted by Bruno Kühn and Walfried Singer.

The Prize Madrigal which was composed for the Chicago Madrigal Club by Carl Busch, of Kansas City, is being published by the Gamble Hinged Music Company to the poem of Longfellow, "The Day Is Done," also one by Rosetter G. Cole, "Turn Ye to Me." A new song which is suited to a bass or baritone voice is a setting of "Old King Cole," by Marcus Woodman; it is proving very popular, and has been arranged for a male chorus by Henry Housley.

Carolyn Louise Willard, pianist, arranged a pretty "Santa Claus party" for a number of her friends at her home on Forty-seventh street, Claude Longman acting as Santa Claus. A charming program of songs was given by Mr. and Mrs. John T. Read, accompanied by Miss Willard. Miss Willard then left the city for her holiday vacation.

The regular Saturday morning lectures and recitals will be resumed Saturday morning, January 7, in the Ziegfeld by Felix Borowski, after which Paul Stoye and Ida Belle Field will be heard in recital for two pianos.

Arthur Middleton, the stalwart basso, sang last week with great success with the New York Oratorio Society in "The Messiah" under the direction of Frank Damrosch. Mr. Middleton will accompany the Walter Damrosch orchestra on its Spring tour.

Walter Kellar, vice-president of the Sherwood School of Music in the Fine Arts Building, reports it has unusually large registration this term.

Mrs. Ruby Campbell Ledward, the brilliant soprano, is soloist at the First Presbyterian Church of Evanston. Mrs. Ledward conducts a studio in Kimball Hall, where she has a large class.

Peter C. Lutkin, dean of the Northwestern University music department, who has a keen sense of humor, mailed a Christmas card and New Year's greeting, on which was engraved a contrapuntal problem in which he used two little melodies as counterpoint, one against the other, which could be interchangeably read alternately in both bass and treble clef. This happily makes sound sense and perfect harmony either right side up or up side down. One melody is for Christmas and the other serves for New Year's. Few musicians can seemingly make counterpoint serve doubly so cleverly.

Rose Blumenthal, one of the bright

young members of the faculty of the Chicago Musical College, is doing considerable work in private receptions this season and is soprano soloist at the Isaiah Temple, where she is held in high esteem. On Christmas day the choir of the temple sang Handel's "Judas Maccabeus."

John J. Hattstaedt and Adolf Weidig attended the annual convention of the National Music Teachers' Association in Boston last week. Mr. Hattstaedt is one of the directors and Mr. Weidig read a paper before the convention.

The Walter Spry Piano School will give a New Year's party for the pupils Friday evening, January 6, in the Fine Arts Building. Besides a short musical program there will be special features appropriate to the season. Many new enrollments of students have been made during the past week of vacation and the school is making a name for itself for the excellent work done in all the departments.

Silvio Scionti will give his annual piano recital at Music Hall Wednesday evening, January 25.

Della Thal, a young Chicago pianist, will make her first appearance in piano recital under the direction of F. Wight Neumann at Music Hall Sunday afternoon, January 22.

William Beard returned last week from a trip of ten days through northern Minnesota and Michigan. He met with big success in all his appearances. He left on Wednesday for Pittsburg in response to a telegram to sing the "Messiah" with the Mozart Club on Thursday, December 29. His success in this instance was so large that at the regular intermission two conductors, one representing a Pittsburg society and another from one of the near-by cities, called on him in his dressing room and practically engaged him for appearances in the Spring. The first said, "I had thought of having one of the stars from the Metropolitan Opera for the bass in my quartet, but after hearing your magnificent work to-night you are the man I want." The other said, "Well, I came fifty miles to hear the man for whom you are substituting sing, but I guess you will do; let me have your address, we want you in our city." Mr. Beard will sing "The Messiah" in Elgin on January 3, and on Easter Sunday will sing it in Milwaukee, in German, under the direction of William Boeppler. It is said that this is the first performance of this work in German in America. C. E. N.

"The Proof of the Pudding"

NEW YORK, Dec. 31, 1910.

To the Editor of MUSICAL AMERICA:

I feel impelled to pass along to you one of the highest compliments (in my opinion) that a paper of your description could have, and a most unsolicited tribute to its worth.

I was showing a clipping—in Canada—from your paper to a concert agent on some of my own work, and in response to my assertion ("No, there was no 'graft' there; I have not even advertised in that paper") he paused—looked incredulous for a moment (poor New York and its reputation!), examined the clipping carefully and, laying it down, commented: "Ah, from MUSICAL AMERICA. Oh, well, that is different from most of them; that is a square paper, and it is a good one, too."

Best wishes for a New Year of prosperity and increased usefulness to your paper, which come from a musician who appreciates the recognition and voluntary notices made of her work, which has proved to me that some recognition can be obtained in America by an artist on the merit of her work, something I was told was impossible. Very sincerely yours, M. A.

PITTSBURG GERMANS HONOR FRANZ KOHLER

Loving Cup Presented to Concert Master of Disbanded Orchestra—More Orchestra Concerts

PITTSBURG, PA., Jan. 2.—As a token of their esteem and recognition of his talents, Franz Kohler, concertmaster of the disbanded Pittsburg Symphony Orchestra, was last week presented with a handsome silver loving cup suitably engraved, by the member of the German Technical Society of Pittsburg, guests at the annual "Kommers" of the organization, held in the German Club in Craft avenue. C. V. Witt presided and the affair was held in strict accordance with the academic custom, songs of the fatherland, student songs, mingled with the musical, histrionic and other entertainment, being supplied by the various talent of the society. Mr. Kohler delighted his audience by rendering several numbers on the violin, and then came the surprise—the presentation of the cup—an event of which he had no previous knowledge. Mr. Kohler responded appropriately. He left to-day for Oberlin College, Oberlin, O., where he accepted a professorship in music, and was accompanied by Fritz Goerner, former first cellist of the orchestra. Both will continue to do concert work, their positions at the college not interfering in the least with their concert engagements. Of the other members of the orchestra, Edward Llewellyn, the first trumpet, has gone to Chicago; Fritz Van Amburgh, clarinet, has gone to Detroit, while a large number went to Chicago to join the Theodore Thomas Orchestra, and others went to Cincinnati and Boston. The disbandment of the Pittsburg Orchestra, however, does not take away from Pittsburg orchestra entertainments. The Boston Orchestra will appear here January 30 under the auspices of the Pittsburg Orchestra Association, while the Thomas and Damrosch Orchestras will come later, the Damrosch organization in connection with the Mendelssohn Choir concert and the Cincinnati Orchestra with the same organization. The Philadelphia Orchestra comes of its own initiative. E. C. S.

Busoni's First New York Recital

Ferruccio Busoni's program for his recital in Carnegie Hall, New York, on Monday afternoon, January 9, is announced as follows:

I—The Four Ballads, Chopin. II—Six Etudes, Liszt—1. Mazeppa; 2. Ricordanza; 3. Feux Follets; 4. Appassionata; 5. Andantino capriccioso, and 6. La Campanella, after Paganini, arranged by Busoni. III—Two Legends, Liszt—1. St. Francis of Assisi, Sermon to the Birds; 2. St. Francis of Paula Walking on the Waves; Fantasia, Liszt; Reminiscences of "Don Juan."

Mariette Mazarin, who created *Elektra* at the Manhattan, is singing at Nice this season.



Herman Brandt

Herman Brandt, one of the best known violinists in the country and a composer, died December 27, at his home, No. 586 Lexington avenue, New York, of pneumonia. He was known in musical circles from coast to coast, and had been a member of

the most prominent orchestras in the United States. For a number of years he was first violinist in the Thomas Orchestra in Chicago, and conducted in San Francisco the Brandt String Quartet, regarded by musical critics as one of the best string orchestras ever formed in this country. Fifteen years ago he came to New York from the Coast, and since then had played first violin in the Philharmonic Orchestra. He was in the front ranks of teachers of the violin and numbered among his pupils violinists now playing with the Philharmonic and the Damrosch orchestras. Among his best known compositions was "The Autumn Leaf."

Mr. Brandt was born in Hamburg, Germany, 68 years ago, and studied music in a conservatory in Leipsic. He became concert master in Prague, Bohemia, before he came to America. He failed in health upon his return home from a trip to Germany last Summer, and a few weeks ago contracted pneumonia, which resulted in his death. He is survived by a son, Herman Brandt, Jr., a cellist, and a daughter, Mrs. Lillian Wright, a pianist.

Oscar W. Kahl

BALTIMORE, Jan. 2.—Oscar W. Kahl, formerly instructor at the Peabody Conservatory, died December 29 from diabetes. Mr. Kahl was born in Thuringia, Germany, but came to America when quite young and became widely known as a musician and composer. He began the study of music here, but later went to Germany to complete his musical education. He graduated from the Leipzig Conservatory of Music. Upon his return to Baltimore he accepted a position as instructor of music at the Peabody. Mr. Kahl was well known as an orchestra leader and traveled with comic opera productions as director of orchestra. On account of ill health he had not been active in engagements for the past sixteen years. He is survived by his widow, Mrs. Nannie Reinhardt Kahl, a sister of Professor Jacob Reinhardt of Richmond, Va. He was fifty-eight years old. W. J. R.

Mrs. Daniel Glover-O'Sullivan

Mrs. Daniel Glover-O'Sullivan died December 30 at her home, No. 112 West 144th street, New York, from pneumonia. She was a daughter of Professor J. W. Glover, of Dublin, the Irish composer, and in this country married Daniel O'Sullivan, one of the pioneers in the piano and music business in St. Louis. For many years she was organist of the Cathedral in St. Louis, and after coming to New York played in several churches here. She was seventy years old.

Louis Kelterborn

Dr. Louis Kelterborn, a Wagnerian authority, and the friend, when in Europe, of many of the most famous musicians of the past generation, such as Brahms, Robert Franz, Clara Schumann, Von Bulow, Wagner and others, died recently in Boston. Dr. Kelterborn was one of the first to advocate permanent opera for Boston and was always active in aiding the musical progress of the city. He was for some seasons the musical director of the Orpheum Society in Boston.

Rudolph Pfeil

MILWAUKEE, Dec. 31.—Rudolph Pfeil, one of Milwaukee's oldest residents and one of the organizers of the Milwaukee Music Verein, died recently at his home in this city, aged eighty-six years. Mr. Pfeil has always taken an active interest in the development of music in the city. M. N. S.

Louis Bressau

Louis Bressau, a singer who had come to New York from Austria three days previously, died of heart disease January 2, while visiting the Metropolitan Museum of Art. He was fifty-six years old.

Willard F. Wentworth

CHICAGO, Dec. 29.—Willard F. Wentworth, who, just before the Chicago fire, produced at the Crosby Opera House the first grand opera ever given in this city, is dead at the age of seventy-five.

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PLUCKY AMERICAN GIRL A REAL HEROINE IN NEW PUCCINI OPERA

Carolina White Arises from Sick Bed to Keep Faith with Public in Chicago Première of "The Girl of the Golden West"—Bassi Pleases as "Johnson"—How the Music Drama Impressed in the Windy City

CHICAGO, Jan. 2.—The eighth week of the Chicago Grand Opera season opened auspiciously with Massenet's romantic and melodious "Thais." Maurice Renaud impressed his artistic power as *Athanael*, Charles Dalmorès was *Nicias*, Gustave Huberdeau sang the part of *Palemon* and Mary Garden made the title role of this work most attractive and engaging, investing it with a peculiarly winsome power. The contrast from the voluptuary of the first act to the spirituality of the last is most marked and all seems readily in the dramatic delineation of this powerful personality, Mary Garden.

Tuesday evening was a night apart, marking the first representation in this city of Puccini's "The Girl of the Golden West." It attracted an immense and fashionable audience at advanced tariff, one as critical as discriminating, and one that if it came out of curiosity patiently remained to approve.

Tito Ricordi, who journeyed to America to produce the work, was in personal charge.

Romance has been the dominating essential for every composer from Wagner to Verdi, from Debussy to Puccini and it grows realistically rampant in "The Girl of the Golden West." This new opera of the new world transfused from the old land of Italy, has vital interest in heart throb and a truth value in atmosphere that is not only strong and surprising, considering the enormous difficulties that confronted the Latin composer. The mere effervescence of the music of flowery Japan was simple compared to the task involved in accompanying figuration for the great American game of poker, or playing for the high strung specialty of the Vigilantes. In bringing this about he encountered no small difficulty, owing to the resentful manner in which certain minor members of the high strung chorus of the organization resented his impassioned advice. In all of these things Manager Dippel was actively interested, evidencing discretion in the selection of Carolina White, an American prima donna for the title rôle, a choice that demonstrated its value magnificently. In a comparatively brief period Cleofonte Campanini had by dint of day and night rehearsals brought the instrumentalists into the same high atmosphere with which Mr. Ricordi have filled the stage, as a consequence of these united efforts secured a practically perfect performance, save in some few minor effects of stage detail, and in spite of the fact that Carolina White arose from a sick bed to fulfill her duties and keep faith with the public, while Maurice Renaud, the distinguished French baritone, labored under a terrible disadvantage of being almost voiceless from overwork. All, however, buoyed up by the importance of the event, rallied from utter weariness and gave a performance with splendid spirit that had really remarkable valuations, in as far as the limitations of advanced operatic melodrama permitted.

Judged by the standard of Puccini's most intimate and individual score as vested in the dramatization of "Tosca," the music of his latest work has more variety and certainly more complexity, not to remark ingenuity of construction. It is not the personal and colorful accompaniment that marks "Madama Butterfly" or "La Bohème," yet at times it is deeply tender and dramatically moving, and in its harmonic and melodic style, with augmented intervals and chordal groupings, reflects the influence of Debussy in the new order of music.

Detached and nervous paragraphic utterances are projected against a sweeping orchestral fabric, as dramatic detail to emphasize individual bits, rather than the melodic old forms for ensemble effect; yet there are long passages when the music takes lyrical value and gives emotional swing and sentimental sweetness even to the restless turmoil of the long wearisome inaugural act.

If anything, perhaps the music is too triflingly saccharine to be convincing in reflecting the sturdy and salient spirit of the brave old days of the Argonauts; the changes, however, are so rapid and the contrasts essayed so bold and resourceful comporting with the action that mere melody is frequently forgiven and forgotten.

The pathetic song of home so moving in its story for these rough mountaineers, does not appeal so potentially to the audience; nor is the emotional exaltation in the narration of *Minnie* facetiously set forth;

and the traces of syncopation presumably shadowing nationalism in "rag time" are more rhythmical than melodic in value. There is breadth and passion in the love motive voiced by the outlaw that frequently asserts its power rhetorically; otherwise the thematic development of this portion of the work is not remarkable, and despite the fact that some beauties reminiscent of the "Butterfly" flit through, the first act hangs rather dully in the balance.

The second act is so swift and strong that melodic originality might be grateful. The opportunity for introducing some characteristic Indian strains at the opening of the act was strangely neglected. (This leaves an opening for the imminent successor, "Natoma," from the pen of Victor Herbert.)

After the rambling reminiscences of the earlier evening the composer settles to the task of creating "atmosphere" with more vigor and originality; the dash and drive of the storm surges splendidly through the orchestration, throbbing at the psychological moment when the heroine sinks into the embrace of her lover. A haunting melody threads the entire act, a relief from the thronging tense dramatic moments when the "girl" kneels in prayer—when she hesitates after the revelation before driving her lover into the storm, and sweeping to a climax when she wins him back from the sodden but sporty sheriff. The music sustains the several sentimental episodes with more snap and color than before carrying interest and strengthening the element of suspense during the vivid game for a life when she audaciously stacks the cards. The vitality and the vividness of this life and death act, enhanced by music both poetic and potential, aroused the audience to a pitch of enthusiasm that has not been equaled or approached during this notable and eventful season. The effect of this momentum musically swept into the final act, impressing a new valuation for the voice of nature in the open, that was singularly quaint and telling in the simple song that trembled in the cool of the dawn; fierce and feverish with the wild cry for a life, powerful and passionate in the plea of a woman for her love and the promise of regeneration. In all of these elemental phases the genius of Puccini responded sympathetically to hold the melodic mirror up to life in the Wild West. If the big sentimental climax was achieved in the second, the final act did not find the Latin wanting in an appreciation through his composition that had successfully transfused the spirit of the times back to the troubled and rugged romance of the Rockies.

Carolina White's American Grit

Primarily real American grit permitted the appearance of Carolina White in the title rôle, for which she is rarely gifted and graced, for she left a sick bed, quite worn out by exertion, to keep faith with the public on this momentous occasion. She has youth and beauty, the native alertness, the simplicity and directness of address to portray the resourceful girl of the mountains with power and pathos; she overcame the difficulties involved in action with a certain sincerity that was captivating and she was astonishingly successful in the similar task of sustained song. A girl who can ride a horse down a mountain, get the dead drop on a bunch of Vigilantes and simultaneously keep up a scintillant shower of top notes in time and tune, certainly has command of all her gifts and faculties. This was the exacting call of the wild in this notable instance and she was equal to the emergency. In the earlier moments—the suave Scriptural reading, the dawn of love and its deepening and the intenser phases—she gave good valuation to the part.

Bassi's Triumph as "Johnson"

Another surprising triumph was won by Amadeo Bassi as the wilful and restless *Johnson*, a powerful and picturesque portrayal that won by its swift and strong strokes and sustained illusion to a marked degree through the beauty and brilliancy of song. He had given good valuation to his previous work in the conventional lines by truth and spirit of music; but this new departure involved much more difficulty in duality of delineation. Not only the mood values of the music lay in his full rich voice, but he looked the part and acted it to the life, giving it that air of unconcerned independence so essential to its real revelation. This was particularly impressive in

the trying last act, where the tenor has to sing with his arms tied, a task superhuman for an operatic hero. Unfortunately the part of the nonchalant sheriff *Jack Rance* did not appear to lie easily in the grasp of that eminently versatile genius, Maurice Renaud. The sinister spirit of the rôle somehow escaped him and it took mainly the melancholy markings; it was heavy rather than deeply determined and too slow in emergencies. It was admirably consistent as far as his ideal portrayal was concerned, but it was not Western, and the seventh sense for "getting the drop" was not in his arena.

Hector Dufranne was a sturdy, heroic type of the mountain man, rich and ready in song, resourceful in action. Gustave Huberdeau was equally happy as the phlegmatic Indian, and Mme. Bressler-Gianoli was an admirable consort, giving the cradle song sympathetically. Nazario de Angelis, Edmund Warnery, Francesco Daddi and others of the cast made character bits stand out tellingly.

The introduction of real cowboys and western horses to give color and naturalness to the spirited movement of the last act, acted as good speeders to a vigorous and intelligent chorus that made the ensemble vital and telling. The stage pictures were excellent studies in detail.

Campanini's Command of the Orchestra

Cleofonte Campanini was a host in himself as a master of instrumentalists in threading all of the tricky difficulties of the score, and had studied all the details of the opera with a prescience that became remarkable through his readings. He was called to share honors that fell so freely at the feet of Carolina White, Amadeo Bassi and their associates of the cast.

At the repetition of "The Girl of the Golden West" in Milwaukee Friday night, Mario Sammarco was called to fill the part of the *Sheriff* owing to the illness of Maurice Renaud and was accredited with a vocal and histrionic triumph in this difficult but decisive characterization.

"Tales of Hoffmann" and "Thais"

"The Tales of Hoffmann" had another repetition Wednesday evening and owing to the indisposition of Maurice Renaud, Wilhelm Beck was called to assume the rôles of *Coppelius*, *Dappertutto* and *Miracle* and pleased and astonished by his versatility. Alice Zeppilli was brilliant and amusing as the doll, *Olympia*; Marguerita Sylvia was a beautiful and designing *Giulietta*; and Lillian Grenville was the interesting invalid *Antonio*; while Charles Dalmorès carried his honors as usual as the peripatetic poet *Hoffmann*.

On Thursday evening the beauties of "Thais" were revealed through the wonderful and engaging personality of Mary Garden in the title rôle. Hector Dufranne gave a new insight into the vocal beauties of the rôle of the fervid *Athanael*. The same opera was repeated Saturday afternoon for the delectation of an enormous audience.

The second hearing of "The Girl from the Golden West" announced for the evening, was unavoidably postponed, owing to the indisposition of Carolina White. The double bill of "Pagliacci" and "Cavalleria Rusticana" was substituted, assuaging disappointment. Jane Osborn Hannah was a triumphant *Nedda* and Amadeo Bassi an impassioned *Canio* in the first named opera, while Marguerita Sylvia and Tina de Angelo shared honors with John McCormack in the last.

C. E. N.

MME. JOMELLI WITH BOSTON'S ORCHESTRA

Soprano Scores a Triumph in Saint-Saëns Aria Heard for First Time at the "Hub"

BOSTON, Jan. 2.—At the Symphony concerts of the past week, Mme. Jeanne Jomelli was the soloist, singing Saint-Saëns's concert aria, "Pallas Athénée," for the first time here, and the recitative and aria of *Lia*, from Debussy's "L'Enfant Prodigue." Many of the teachers and prominent musicians attending the convention of the National Music Teachers' Association were present at the concert.

Mme. Jomelli won nothing short of an ovation. While she had sung the Saint-Saëns aria with the orchestra before in Brooklyn, it was its first hearing in Boston and consequently the audience was not familiar with it. In spite of that fact the singer achieved a great success with the work, as was evidenced by the applause and the many recalls. When she sang the second aria the audience was on familiar ground and showed it by redoubling the efforts to recall Mme. Jomelli.

Mme. Jomelli has never appeared to better advantage than at these concerts, and she proved herself a singer who will always be welcome in this city. Her voice had a warmth and opulence and a clarity of tone that was delightful to listen to and her artistry as shown in her interpretations was superb. As a master of pure sustained legato and fine phrasing, she is perhaps without a peer. In spite of being only the assisting artist, the singer was, to the audience and the critics, who gave her most excellent notices, the feature of the concert.

In accordance with the wishes of the visiting teachers, Mr. Fiedler commenced with Mozart's "Jupiter Symphony" and finished with Strauss's "Heldenleben." The experiment was both interesting and successful. It was to be seen that the fugue in Mozart's symphony was in its day fully as great, or greater, an achievement than the battle scene in the "Heldenleben." But it certainly was not more remarkable than Strauss's selection, headed "The Hero's Work of Peace." It was evident that the young Titan, Beethoven, drew his nourishment from this abundant and mighty source, and it was evident that no composer was ever more thoroughly grounded in the artistic principles of Mozart and Beethoven than the contemporaneous Richard. The "Heldenleben" is a perfect symphony, and an absolutely logical development of Mozart's "Jupiter." It is not a small thing to swallow. The opening pages, magnificent as they are, as pure music, always oppress one when they begin, on account of the feeling they give of the monstrous proportions and pretensions of Strauss design. This aversion, almost amounting to antipathy, gradually ceases as that colossal, militant, all-conquering music sweeps one away on its current, and interest gives way to excitement, and admiration becomes gaping wonder, and against your own desire, that ungodly thing has subdued and conquered you, as Richard S. has some time since conquered the most of the thinking portion of the musical world.

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IN PARIS: MAY TO OCTOBER



Camille Hart Maher, pianist, will give a students' recital Friday afternoon at her studio in the Stevenson Building, Pittsburgh. Katherine Ellis, soprano, will assist.

A piano recital was given by John Daley and Harrison Potter in Forest Hall, Bennington, Vt., on December 28. The music played was by Schubert, Saint-Saëns, Chopin, Grieg, MacDowell and Ronald.

A Dvůřák program was arranged for the meeting this week of the Friday Morning Club, of Washington, D. C., the artists being Ernest Lent, cellist; Mrs. Davis, pianist, and Anton Kasper, violinist.

The indications are that Busoni, the celebrated pianist, will play to a large audience Tuesday, January 10, at Carnegie Music Hall, Pittsburgh, under the management of Mrs. Emma Porter Makinson, this recital being the last of her series.

Mrs. Hess Burr, one of the best known musicians in Chicago, gave a luncheon in honor of Mme. Cleofonte Campanini, at her residence in Evanston (Chicago), last week. Many notable figures of the musical circle were present.

A concert was given at the Houston Opera House, Florence, Col., recently, by the Mountain Ash Choir, of Wales. Choruses and part songs by Price, Trobore, Sullivan, Handel, Richards, Thomas and James were well sung and enthusiastically received by the audience.

The Saturday Club gave a recital in the Congregational Church, Cal., on December 3, with Blanche Lillian Kaplan, pianist, as soloist. Beethoven, Bach, Handel, Schubert, Mendelssohn, Schumann and Chopin were the composers represented on the program.

J. H. Maunders' cantata "Bethlehem" was presented at the First Congregational Church of Detroit on December 25. The soloists were Edith de Muth, soprano; Estelle Neuhof, contralto; Fred Fraser, tenor, and W. F. Bartels, bass. J. Truman Wolcott was organist and choirmaster.

Mrs. Adam Sampson Thomas will give her fourteenth musicale next Monday afternoon, at her residence, No. 327 Denniston avenue, Pittsburgh, assisted by Mrs. Frederick H. Steele, contralto; Elizabeth M. Baglin, piano, and Mrs. Jean Bohannen, accompanist.

Emily Diver, the soprano soloist of St. Paul's M. E. Church South, in Baltimore, is making rapid progress in her work. She has a rich and beautiful voice and a charming personality. She sings at both the morning and evening services, and is a valuable addition to the choir.

A special rehearsal of the Oratorio Society was held at the Peabody Institute, in Baltimore, last week, under the direction of Joseph Pache. The society will present Max Bruch's oratorio, "Moses," at the Lyric January 24. Prominent soloists have been engaged.

James M. Vansant, Jr., a sixteen-year-old Baltimore boy, has been appointed organist of St. Jerome's Catholic Church, at St. Michaels, Talbot County, Md. Young Vansant has been a pupil of music since childhood, and has been a student of the Peabody Conservatory of Music.

A piano recital by Ernest Parker Hawthorne, of the Hawthorne Pianoorte School connected with the State Normal School at Potsdam, N. Y., attracted attention in that city recently. The pianist was assisted by Cora Williams, contralto, and both artists were much applauded.

The Fortnightly Music Club, Florence M. Giese, director, has arranged a chamber music concert at Lehmann's Hall, Baltimore, January 10, by the Schuecker Trio, of Boston, members of the Boston Sym-

phony Orchestra. The trio is composed of H. Schuecker, harpist; J. Hoffman, violinist, and C. Barth, cellist.

A song recital was given at the Ebell Club House, Los Angeles, Cal., on December 18 by the pupils of Riccardo Lucchesi. The participants distinguished themselves by fine work in operatic numbers and songs ranging from the present day back to the composers of the eighteenth century.

Dudley Buck's "The Coming of the King" was sung in the Russell Sage Memorial Church, Far Rockaway, on the evening of December 25, with Margaret Gaines as the organist and leader of the choir. Inez Litchfield and John Fallows, local soloists, and Beatrice McCue, contralto, of New York, were heard with much pleasure.

Remmick Clark, of Meriden, has been engaged as organist for St. Peter's Episcopal Church of Cheshire, Conn. Mr. Clark is a pupil of Prof. George G. Marble, organist of St. Paul's Church of Meriden. The Cheshire church is one of the oldest Episcopal churches in Connecticut and recently celebrated its 150th anniversary.

Edgar Priest, who has done much to promote the art and popularity of the organ in Washington, D. C., is conducting a series of organ recitals at St. Paul's Episcopal Church, in that city. These include not only selections from oratorios and sacred songs, but instrumental numbers which give full play to the many new stops and swells of his organ.

Katherine McNeal gave another of her much favored Washington recitals recently, at which she was assisted by Mrs. Mabel Owen Beard. Miss McNeal's piano selections were given with artistic finish, and Mrs. Beard's vocal numbers made a happy variety in the program. By special request G. Frank Gebest played the Paganini-Liszt Etude.

A recital was given last week at the home of the Women's Literary Club, Baltimore, by Harry Patterson Hopkins, pianist, assisted by Mrs. Cora Barker Janney, contralto. The excellent work of both artists was highly appreciated by the audience. The recital was given under the direction of Annie Hollins, chairman of the music section of the club.

The Baltimore Musical Art Club, David S. Melamet, director, will give its first concert of the season Wednesday evening, January 18. The program will include the recitation of Rossetti's "White Ship," by Hobart Smock, with incidental music by W. G. Owst, the Baltimore composer, with Mrs. David S. Melamet at the piano. G. Fred Kranz is president of the club.

Walter De Curzon Poultney gave a delightful morning musicale at his Baltimore home last Saturday, the guests of honor being Mr. and Mrs. Morton D. Plaut, of New York. The participants included Mrs. Howard D. Taylor, soprano; Arthur C. Webner, baritone; John Iula and Felice Iula, violin and harp; Frederick Huber, accompanist. There were about fifty guests in attendance.

A Christmas recital was given by students in the advanced grades of the Kroeger School of Music at Musical Art Hall, St. Louis, on December 22. Piano, violin and vocal offerings made up the program of sixteen numbers, the composers represented including Moszkowski, Chaminade, Wagner-Brassins, Chopin, Weber-Liszt, Schubert-Tausig, Donizetti, Verdi and Wagner-Wilhelmj.

Helen Scholder, cellist, who recently made her professional debut in New York at Mendelssohn Hall with her sister, Hattie Scholder, pianist, has been assigned a rôle in "The Maestro's Masterpiece," the new music drama by Edward Locke, which

is to have its first performance on January 20 in Springfield, Mass., under the management of Arthur Hammerstein. Miss Scholder is sixteen years old.

Bianca Froelich, a Viennese dancer, who was the first to do the Dance of the Seven Veils in Strauss's "Salomé" in New York, has just become the wife of a Mr. Renard, of Providence. The dancer was first brought to this country by Heinrich Conried and she danced at the Metropolitan Opera House for several seasons. She had formerly danced at the Royal Opera at Vienna.

The end of the pension fund plan inaugurated at the Metropolitan Opera House about a year ago was reached recently. It was arranged that a large fund be gathered for members of the company, chorus and orchestra who had served a certain number of years, but the plan was found to be impracticable. The funds already collected were distributed among those entitled to them and constituted Christmas presents amounting to about \$50 each.

The feature of the recital of the St. Louis Union Musical Club at the Musical Arts Hall, St. Louis, Mo., last week was the playing of the Schytte "Concerto" by Minna Niemann, a pupil of Victor Ehling. She played with much feeling, and the beautiful work was presented very evenly with Mr. Ehling at the second piano. The other assisting soloists were Clara Willner, pianist; Mrs. Max Kauffman, contralto, and Marion Bergeman, pianist.

Two musicales were presented at the Carnegie Library, Washington, D. C., this week. The first took place on Tuesday, with Mrs. Ethel Holtzclaw-Gawler, Richard Backing and Mrs. W. W. Burdell as the artists. The second had the unique distinction of being presented by Washington scholarship pupils of the Peabody Institute, of Baltimore, consisting of Ethel Lee, cellist; Elizabeth Winston, pianist; Elizabeth Leckie, contralto; Ruby Stanford, violinist, and Marie Hansen, pianist.

Classes for the second term of the season were resumed Monday at the Chicago Musical College, after a week's vacation for the Christmas holidays, with every teacher booked for all the teaching time available. Classrooms were given over to the registration of pupils who could not be accommodated in the large reception hall, and extra evening sessions were added to the weeks in the early part of the term in order to take care of the unexpected influx of late pupils.

George Herbert, the well-known operatic producer, has been spending the holidays at his home in Chicago, having recently concluded a very successful revival of "The Mikado" at Lafayette, Ind. Harriet Thomas, of Bloomington, was the Yum Yum, while local talent filled the other leading parts. On February 27 and 28, at Fort Wayne, Ind., Mr. Herbert will produce for the first time on any stage John B. Archer's opera, "The Red Letter." All of the choral parts of this work will be filled by the Apollo Club of Fort Wayne.

Dr. Charles Allum, the Chicago choral society director, is very busy during this month and next with the several organizations of which he is the director and instructor. The Moline Choral Club recently gave a fine performance of "Pinafore." He will conduct "The Messiah" with this same club the middle of February, and in January the Aurora Musical Club will give "Faust" and "The Golden Legend" and the Wheaton Musical Club will sing "The Messiah," under the Allum direction, this evening.

Perley Dunn Aldrich, the baritone, scored a triumph on December 21 when he appeared as soloist with the Philadelphia Orchestra. Mr. Aldrich sang an aria from Diaz's "Benvenuto Cellini," and did so with a voice of rich and beautiful quality, with intelligence, distinction of style and faultless technique. His diction was remarkable for its purity. In addition to this air Mr. Aldrich sang an old French chanson and Massenet's "Chant Provençal," the latter as an encore, the orchestration of it having been made by himself. There are few more admirably gifted baritones than Mr. Aldrich in the whole country.

The next concert by the Apollo Musical Club, Chicago, takes place one week from

next Thursday evening, in the Auditorium Theater. Two works are to be sung: Wolf-Ferrari's "The New Life" and Bach's "Magnificat in D." The former work enlists the service of a large chorus of children, and on this account 600 boys and girls have been selected from the Chicago public schools to assist the club. A quartet of soloists is also necessary, and the following have been engaged: Lenora Sparkes, soprano, of the Metropolitan Grand Opera; Janet Spencer, contralto; Reed Miller, tenor, and Marcus Kellerman, bass. The entire Theodore Thomas Orchestra of eighty-five men will furnish the orchestral accompaniments.

Grand opera was the subject discussed at the meeting of the Century Theater Club, at the Hotel Astor, New York, on Wednesday afternoon of last week. Henry W. Hart opened the proceedings with a discussion of "Grand Opera as an Expression of the Dramatic Element in Music." Eleanor Stock-Stanley, then played Beethoven's "Sonata Pathetic." The vocal numbers of the afternoon were furnished by Frederick Gunster, tenor, James Stanley, bass, and Mildred Graham-Reardon, the numbers given including the trio from "Faust," a duet from "Tannhäuser" and airs from "Aida," "Queen of Sheba" and "Hérodiade."

Horatio Connell, the American basso, was obliged to come in haste from Philadelphia to New York on Wednesday of last week in order to appear in the Oratorio Society's performance of the "Messiah" that same evening when the illness of the singer cast for the rôle made a substitution imperative. Mr. Connell was busy working on repertoire at the Philadelphia studio of Stanley Mushcamp when an urgent telephone message to go to New York as fast as possible reached him. Dropping all other work at once Mr. Connell did so and appeared without rehearsal, scoring a most emphatic success at the evening performance.

A new drama which has just had its first performances in New England cities under the management of Henry W. Savage and which is entitled "The Great Name," adapted from the German of Victor Leon and Leo Feld, deals with two musicians, one a successful composer and the other a musician of genius, but as yet unheard of. The former realizes the genius of the other, and in order that it may be advanced allows his friend the use of his name as the author of a symphonic poem, placing his own name and fortune in jeopardy by doing it. A feature is made of a musical theme in the play and the third act introduces a symphony especially composed by Theodore Bendix and employing an orchestra of sixteen pieces. Henry Kolker is the star of the play and assumes the part of the self-sacrificing composer.

Plans for the eighteenth May Festival, to be given in University Hall, Ann Arbor, Mich., May 10 to 13 inclusive, are now taking definite form. As usual, five concerts will be given in connection with the Theodore Thomas Orchestra. Among the soloists engaged are Bernice de Pasquali, Clarence Whitehill, Florence Mulford, Horatio Connell, Reed Miller and Janet Spencer. The two larger choral works to be given are Handel's "Judas Maccabeus" and Tchaikowsky's "Eugen Onegin." The Choral Union, of 300 voices, has been faithfully rehearsing since the opening of college in October, under the direction of Prof. Stanley, and is already rounding out in splendid form, and it is expected from the excellent showing already made that the choral work this year will be an unusually strong feature of the festival.

With the resumption of college, after the holiday vacation, several musical attractions will be given at Ann Arbor. On January 11 the fourth sonata recital of the series by Samuel Pierson Lockwood and Mrs. George B. Rhead will be given. Schumann's No. 2 D Minor, op. 121, and César Franck's A Major will be heard at this time. On January 12 the regular faculty concert will be given by heads of the departments of the University School of Music. On January 16 the University Symphony Orchestra, under the direction of Samuel Pierson Lockwood, will make its second appearance for the year. Albert Lockwood, pianist, will appear as soloist. On January 18 the Flonzaley String Quartet will appear in University Hall, on the Choral Union series. In February Mme. Olga Samaroff, the pianist, will also appear in the Choral Union series.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alda, Mme.—Buffalo, Jan. 10; Toronto, Jan. 13 to 22.
Berthald, Barron—Carnegie Hall, New York, Jan. 11.
Bispham, David—Plainfield, N. J., Jan. 12.
Bonci, Alessandro—Carnegie Hall, New York, Jan. 8.
Brockway, Howard—Brooklyn, Jan. 12.
Busoni, Ferruccio—Carnegie Hall, New York, Jan. 9.
Clément, Edmond—New York, Jan. 6; Brooklyn, Jan. 8; Toronto, Jan. 12; New York, Jan. 14-18.
Connell, Horatio—New York, Jan. 15; Syracuse, Jan. 17; Rochester, Jan. 18; Cincinnati, Jan. 25; Baltimore, Jan. 29; Springfield, Jan. 31.
Dimitrieff, Mme. Nina—New York, Jan. 7.
Eddy, Clarence—Saginaw, Mich., Jan. 15; Cleveland, O., Jan. 17; Maryville, Mo., Jan. 20; Kansas City, Jan. 23; Wichita, Kan., Jan. 24; Fort Worth, Tex., Jan. 26; Austin, Tex., Jan. 28 and 29; San Antonio, Jan. 30; San Angelo, Tex., Feb. 1; New Orleans, Feb. 6 and 9; then to Coast.
Elman, Mischa—Brooklyn, Jan. 13.
Gadski, Mme.—Utica, Jan. 6; New York, Jan. 10; Auburn, Jan. 11-15.
Hall, Autumn—Mendelssohn Hall, New York, Jan. 11.
Hamlin, George—Buffalo, Jan. 10.
Hastings, Frederick—Spokane, Jan. 6; Vancouver, B. C., Jan. 12; Seattle, Jan. 16; Los Angeles, Jan. 24 and 27.
Hofmann, Josef—Cincinnati, Jan. 6; Cleveland, Jan. 9; Buffalo, Jan. 11; Pittsburgh, Jan. 13-14.
Hutcheson, Ernest—Wasaw, Wis., Jan. 6; Washington, Jan. 9; Hartford, Conn., Jan. 13.
Kellerman, Marcus—Chicago, Jan. 12.
Kerr, U. S.—Philadelphia, Jan. 13.
Kirkby-Lunn, Mme.—Minneapolis, Jan. 6; St. Paul, Jan. 10.
Kriens, Christian—Roselle, N. J., Jan. 6; Bordentown, N. J., Jan. 27.
Kronold, Hans—Harvard Club, New York, Jan. 8.
Lehmann, Liza—Mendelssohn Hall, New York, Jan. 7 and 14.
Miller, Christine—Appleton, Wis., Jan. 9; Duluth, Minn., Jan. 10; Youngstown, Ohio, Jan. 19; Sharon, Pa., Jan. 20; Buffalo, N. Y., Jan. 24; Latrobe, Pa., Jan. 30.
Miller, Frederic—Troy, N. Y., Jan. 25; Westerley, R. I., Jan. 26.
Miller, Reed—Chicago, Jan. 11, 12; Appleton, Wis., Jan. 13.
Mulford, Florence—Carnegie Hall, New York, Jan. 11.
Nordica, Mme.—Carnegie Hall, New York (recital), Jan. 11.
Ormond, Lilla—Mendelssohn Hall, New York, Jan. 11.
Renaud, Maurice—New York, Jan. 10 (Mendelssohn Hall).
Rihm, Alexander—Brooklyn, Jan. 9.
Rogers, Francis—New York, Jan. 6 and 12.
Salmon, Alvah Glover—Vassar College, Jan. 11; Newburg, N. Y., Jan. 12.
Schumann-Heink, Mme.—Buffalo, Jan. 13.
Sciapio, Michel—Mendelssohn Hall, New York, Jan. 12.
Semrich, Mme.—Kansas City, Jan. 6; Lindsborg, Jan. 9; Wichita, Jan. 11; Des Moines, Jan. 12.
Sparks, Leonora—Chicago, Jan. 12.
Spencer, Janet—Chicago, Jan. 12.
Stephens, Percy—New York, Jan. 24.
Surette, Thomas Whitney—Brooklyn, Jan. 7.
Thompson, Edith—Hartford, Conn., Jan. 6.
Von Warlich, Reinhold—Mendelssohn Hall, New York, Jan. 10.
Weber, Gisela—Washington, Boston, etc., January.
Wells, John Barnes—Rahway, N. J., Jan. 12; New York, Jan. 14; Lewiston, Me., Jan. 16; Bath, Me., Jan. 17; Rockland, Me., Jan. 18; Waterville, Me., Jan. 19; Calais, Me., Jan. 20.
Werrenrath, Reinold—Roselle, N. J., Jan. 12; New York, Jan. 16; Hotel Astor, New York, Jan. 17, Waldorf; New York, Jan. 22 (Harvard Club).
Zeisler, Mme. Bloomfield—Carnegie Hall, New York, Jan. 7.

Orchestras, Quartets, Chorus, etc.

Adamowski Trio—Lincoln, Mass., Jan. 12.
Barre Ensemble—Belasco Theatre, New York, Jan. 9.
Boston Symphony Orchestra—Boston, Jan. 6 and 7; Philadelphia, Jan. 9; Washington, Jan. 10; Baltimore, Jan. 11; New York, Jan. 12; Brooklyn, Jan. 13; New York, Jan. 14.
Cincinnati Symphony Orchestra—Cincinnati, Jan. 6 and 7; Columbus, O., Jan. 9; Dayton, Jan. 10; Cincinnati, Jan. 15.
Flonzaley Quartet—New York, Jan. 4; Cleveland, Jan. 10; Indianapolis, Jan. 11; Cincinnati, Jan. 12; St. Louis, Jan. 13.
Hofmann String Quartet—Harvard Club, New York, Jan. 15.
Kneisel Quartet—Baltimore, Jan. 6; Boston, Jan. 10.
Lehmann Quartet, Liza—Mendelssohn Hall, New York, Jan. 7, 14.
Marum-Zinzig Quartet—New York, Jan. 7.
Minneapolis Symphony Orchestra—Minneapolis, Jan. 6, 8, 12, 13, 15.
New York Philharmonic Orchestra—Brooklyn, Jan. 8; New York, Jan. 10, 13, 15.
New York Symphony Orchestra—New York, Jan. 6, 8, 11; Brooklyn, Jan. 14; New York, Jan. 15.
Philadelphia Orchestra—Philadelphia, Jan. 6, 7, 13, 14.
Rubinstein Club—New York, Jan. 11, 14.
Seattle Symphony Orchestra—Seattle, Jan. 8.
St. Louis Symphony Orchestra—St. Louis, Jan. 6, 7, 8, 13, 14, 15.
St. Paul Symphony Orchestra—St. Paul, Jan. 8-10.
Thomas Orchestra—Chicago, Jan. 6, 7, 12, 13, 14.
Volpe Symphony Orchestra—Carnegie Hall, New York, Jan. 8.
Weber Trio, Gisela—Washington, Boston, etc., January.

NEW SUCCESSES FOR ST. PAUL ORCHESTRA

Fifth of Season's Concerts Develops Much to Admire—Plans for Opera Season

ST. PAUL, Dec. 30.—The fifth symphony concert of the season on Tuesday evening marked a gala night for the St. Paul Orchestra, for Mme. Elizabeth Rothwell-Wolf, the assisting soloist, and for large numbers of people who included this performance among the festivities of Christmas week. Many had in mind the recent successful appearances of the orchestra in other cities, and welcomed Conductor Rothwell and his men as conquering heroes returning to the home city.

Schubert's "unfinished" symphony was played with unusual purity of tone and style. Its tuneful quality and clear delineation drew from every corner of the large auditorium exclamations of delight. Rameau's "Three Ballet Pieces for Orchestra," adapted for concert performance by Felix Mottl, furnished the novelty in a program closing with Wagner's March from "Tannhäuser."

Mrs. Rothwell appeared with the orchestra in two arias—that of *Salomé*, from Massenet's opera "Hérodiade," and *Isolde's* "Liebestod," from Wagner's "Tristan und Isolde." She re-established her fitness for dramatic expression and revealed a fresh, unspoiled voice yielding easily to the promptings of a fervid temperament. The aria "Un bel di," from Puccini's "Madama Butterfly," has come to be associated with Mrs. Rothwell and was given as an encore in response to many requests.

At the last popular concert C. Edward Clarke appeared as soloist in the "Figaro" aria from Rossini's "Barber of Seville" and in a group of songs with Mr. Ruhoff at the piano. Two movements from Beethoven's Symphony, No. 8, and Greig's "Peer Gynt" Suite won special favor with the audience. Mendelssohn's Wedding March from "A Midsummer Night's Dream" and Wagner's "Entrance of the Gods into Valhalla," from "The Ringgold," opened and closed, respectively, a program of real interest and pleasure to the Sunday afternoon audience.

St. Paul is exultant over the enthusiasm aroused by its symphony orchestra in Des Moines, Dubuque, Chicago and Milwaukee. In the two latter cities it filled a place heretofore occupied by the Thomas Orchestra of Chicago in the annual performances of Handel's "Messiah" by the Apollo and Arion clubs of those cities. The excellent work of the orchestra called forth congratulations without number and urgent requests for a return engagement in Milwaukee for the Spring Festival.

With the approach of the New Year musical St. Paul shows itself alive with interest in its Grand Opera season booked for the second week in January. If indications prove true the Chicago Grand Opera Company will meet with the same enthusiastic support in St. Paul which has marked the appearance of the Metropolitan Opera Company in this city in seasons past.

The repertoire includes Charpentier's "Louise," Massenet's "Thais," Offenbach's "Tales of Hoffmann," Bizet's "Carmen" and Puccini's "Girl of the Golden West." "Salomé" was to have been included, but was rejected through the influence of those to whom it was objectionable on moral

grounds. The latest bit of information on the subject comes in the announcement that "Salomé" will be given in concert form, without action, scenery or character costuming, on Sunday afternoon following the opera week.

Several opera recitals have been given for the benefit of students and operagoers. Eleanor Miller and Mildred Phillips have each given a series of illustrated talks and readings with analyses of the operas to be heard. Anne Shawe Faulkner has just concluded a series in which she was assisted by Max Oberndorfer in the Schubert Theater. Miss Faulkner gave an interesting and comprehensive exposition of Charpentier's "Louise."

Lewis Shawe, baritone, has returned from a trip to Fargo, where he appeared, with Mrs. Katherine Hoffmann at the piano, in a recital under the management of Marie McCormick. Mr. Shawe has but recently returned from a season of coaching with Victor Harris, of New York, and is booking recital and concert engagements from a St. Paul office. The singer's splendid success with the St. Paul Symphony Orchestra was a matter of much favorable comment. In this and his recent recitals in Fargo and elsewhere the popular baritone has created a new standard for himself, a standard which is amply sustained by his continuous development of musical gifts, vocal and temperamental.

F. L. C. B.

HER NEW YORK DEBUT

Autumn Hall to Give Her First Recital Here on January 16

Autumn Hall, a young American violinist from Erie, Pa., is to make her New York debut in a recital program in Mendelssohn Hall on Monday afternoon, January 16. Miss Hall has filled numerous engagements since her return from Europe, notably with the Pittsburgh Symphony Orchestra under Emil Paur, when she played in Pittsburgh and other cities on their tours, and with Victor Herbert in a number of his concerts.

Miss Hall first began her studies with Franz Kohler in Pittsburgh, and several years later went abroad for study, spending seven years working under the guidance of Hugo Heermann and César Thomson. Her debut was made in Frankfurt, Germany, three years ago, and she has divided her time since then between the United States and Europe.



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YULETIDE SERVICE IN CINCINNATI

Christmas Carols Sung by Conservatory Choirs with Beautiful Effect

CINCINNATI, Dec. 31.—The annual performance of the Christmas Carols at the Cincinnati Conservatory of Music took place on Monday last and embraced the usual features attending such a celebration. The program was divided into three parts, given consecutively by three distinct choirs. The idea was to give a representation of an English household celebrating the event of the "House Party" as the program called it. Thirty of the young women of the Conservatory, attired in white, sang eight traditional carols commencing with the famous "Boars Head Carol." While singing the old "Wassail Song" they were interrupted by the arrival of a party of Wassailers attired in the old English cloak and plumed cap, who continued the song which the House Party had begun. This second choir was composed of the Boys' Solo Class, recently established at the Conservatory, and they proceeded to give five carols, at the close of which the "Adeste Fideles" was heard in the far distance. Nearer and nearer the grand old melody rang out until twenty boys vested in cassock and surplice and bearing lighted tapers came reverently into the Hall, still continuing their message of praise and goodwill. This, the third choir, then proceeded to give a selection of French and English carols, which were extremely beautiful and most carefully rendered. At the conclusion of their program the three combined choirs gave a wonderful rendition of the "Adeste Fideles," which was continued by the third choir as they wended their way homewards until at last it ended in a silence maintained by the large audience, which apparently hoped for yet another novelty.

An attractive feature of the first part of the program was the singing of two old German carols by John A. Hoffman. The solos were taken by the following boys: Francis MacVeigh, Walter Costello, Douglas Lawson, James Wolfstein, William Block, Carl Fries, John and Louis Schmid, and Howard Eggers. The organist was Harold Becket Gibbs, who trained all the singers and was responsible for the novel program offered. The hall and grand staircase were beautifully bedecked with Christmas decorations. The affair will long remain in the minds of those who were privileged to be present. F. E. E.

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